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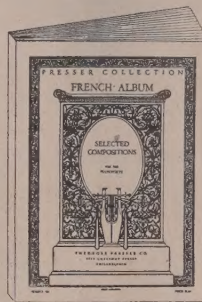
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The "French Album" with the very attractive new cover design is indicative of the high standards sought in the editorial and mechanical production of the new Presser Collection Volumes.

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers,
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The World of Music



L. VON BEETHOVEN

Beethoven's F-Sharp Minor Sonata, in the original manuscript, at a recent auction sale in Berlin brought 15,000 marks (\$3,600); the trumpet score of the "Ninth Symphony" sold for two thousand dollars; and letters of the master brought five hundred to six hundred dollars. What would not a small portion of these prices for his compositions have meant to the living master? At the same sale the manuscript of Bach's *Prelude and Fugue in D minor, for Organ*, brought about twenty-nine hundred dollars.

Italian Master Luthiers were commemorated at a concert in the Grand Court of the Wanamaker Store of Philadelphia, on the evening of December 29, 1926, in honor of the installation of Thaddeus Rich as curator of the Wanamaker collection of rare stringed instruments. The grand ensemble included The Flonzaley Quartet, The Pro Arte Quartet, The Lenox Quartet, The New York String Quartet, The Vertchamp Quartet; with four double basses, Dr. Rich as soloist and conductor, and Charles M. Courboin at the organ.

The American Violin Teachers' Association has announced its second annual convention to be held at the Hotel Astor, New York City, on June 6, 1927.

The "Kotzschmar Memorial Organ," of Portland, Maine, is reported to be about to have added improvements, through the generosity of Cyrus H. P. Curtis, of Philadelphia, and the original donor of the organ. With its increased registration it will become the largest municipal organ in the United States.

"Best Sellers" are always interesting; and so we are intrigued by the announcement that Nevin's *Rosary* has reached a sale of six million copies one British firm claiming to have been selling twenty thousand copies a year. For once a royalty agreement was made for a composition which was to touch the public heart, and the writer's heirs are profiting accordingly.

The Music Teachers' National Association celebrated its fiftieth anniversary at the meeting held at Rochester, New York, December 28 to 30. Among leading discussions Dr. Frank Damrosch argued that a college degree not only is not essential but also may be "even detrimental" to the professional musician; Dr. Hollis Dann made a plea for more good choral conductors in the United States; and Herbert Witherspoon warned of the danger of too great specialization in the musical art. The entire official personnel was re-elected, among them being: Harold L. Butler, Syracuse, New York, president; William Benbow, of Buffalo, vice-president; D. M. Swarthout, Lawrence, Kansas, secretary; Waldo S. Pratt, Hartford, Connecticut, treasurer.

Mozart's "Don Giovanni" had a lavish revival by the Chicago Civic Opera Company as a gala New Year's Eve offering. An all-star cast included Rosa Raisa, Edith Mason, Louise Loring, Tito Schipa, Vanni Marcoux, Virgilio Lazzari, Vittorio Trevisan and Alexander Kipnis; while a complete and sumptuous modern stage setting had been provided.

The North American Sängerbund is to meet in Cleveland, Ohio, from June 22 to 24, for its thirty-sixth national singefest. Four thousand singers, including organizations from all parts of the country, will form a monster chorus which will be led by Bruno Walter.



RICHARD STRAUSS

Richard Strauss, after two years' absence, has returned to his former position as conductor at the Vienna Opera. The differences between him and Conductor Franz Schalk having been remedied, Strauss made his re-entry by conducting, on December 1, a performance of his "Elektra." The diplomacy of the new general intendant, Schneiderhan, and an offer from the Austrian Republic to transfer ownership of the ground it had leased a few years ago for his home, along with knightly conduct of Schalk, finally mollified the popular composer and gained his consent to conduct guest performances.

One of the Most Remarkable Programs given in New York during the past season was that presented by a trio of pianists—Mr. Ernest Urchs, member of the firm of Steinway and Sons, Mr. John Erskine, Professor of English Literature at Columbia University, and Mr. Olin Downes, Music Critic of the New York Times. The program was given at Steinway Hall for the benefit of the MacDowell Foundation, at Peterborough, New Hampshire. None of the pianists are professional musicians, but—look at the program itself. Brahms, *Variations on a Theme by Haydn*, for two pianos, by Mr. Downes and Mr. Erskine; Mozart, *Concerto in D Major*, by Mr. Erskine; Bach, *Concerto in D Minor*, for three pianos, by Mr. Erskine, Mr. Downes and Mr. Urchs. Surely this is becoming more and more an age of real musical interest.

The Prize of One Hundred Thousand Lire offered by the Italian Government for a new opera by an Italian composer has failed of award because the jury—composed of Pietro Mascagni, Umberto Giordano, Andrea Cilea, Baron Franchetti and Franco Alfano—reported that no work offered was worthy of such recognition.

The Bibliotheque Nationale of Paris, largest library of the world and containing the scores of nearly thirty thousand operas alone, is so crowded for space that plans are considered for taking over the "Grand Commun," or servants' quarters, of the Palace of Versailles as an annex.

Nearly Two Thousand Organs were built in the United States during 1925, according to Government reports recently given out. These instruments were valued at \$12,799,220 and represent a gain of 27.9 per cent. over 1923, when the last biennial census of manufactures was taken.

The Covent Garden Opera Season will begin this year on May 2 and close on June 24. Bruno Walter and Vincenzo Bellezza (who lately made such a success of his debut with the Metropolitan Company of New York) will be among the conductors.

An Extraordinary Exhibition of Beethoveniana, consisting of all manner of relics of the great master, is being assembled by the Philadelphia Orchestra through its active Women's Committee. THE ETUDE has been requested by Mrs. Joseph Leidy, Chairman of the Committee, to inform those who have reliable Beethoven relics of any description that an opportunity is hereby presented for these relics to be exhibited under most excellent auspices, in the beautiful home of the Art Alliance on Rittenhouse Square. The exhibition will be held during the third week of March, and all items intended for display should be in the hands of the committee not later than the tenth of that month. All communications should be addressed to Mrs. Joseph Leidy, 1713 Walnut Street, Philadelphia, Pennsylvania.

Angelo Masini, popular tenor of Italy in the last generation, recently passed away, leaving, among other bequests through his nephew, one million lire to charitable organizations, of which five hundred thousand lire (one hundred thousand dollars) goes to the Verdi Home for Musicians at Milan.

The Great Organ in the Cathedral of Strasbourg is said to be in great need of restoration, and appeals have been made throughout France that concerts be given for the raising of funds for this purpose.

"Francois Villon" is to be a new opera from the collaboration of Eugene Goossens and Charles Henry Meltzer. With the combined efforts of such noted musical and literary talent it is but natural to expect a work which should greatly further the movement for opera in English.

The Reported Receipts of \$160,000 for the recent season of two weeks by the Los Angeles Opera Company would indicate that any enterprising community, with intelligent business management, may have its own opera if it so chooses.

The Yale Glee Club celebrated its sixtieth anniversary with a concert in Carnegie Hall, New York, on December 11. The program was made up mostly of songs which had appeared on programs of previous years as far back as 1865.

Pietro Mascagni, by latest report, has at least temporarily succeeded Arturo Toscanini as conductor at La Scala. Maestro Toscanini is said to have asked for a temporary leave of absence because of an attack of nervous exhaustion and to have recommended that Mascagni be asked to take his place for the time being.

The Manuscript of "Solo per il Flauto di Federico" (a solo for flute by Frederick the Great), a part of a Flute Sonata in B-flat written between 1735 and 1740, was recently offered for sale in Berlin, it being a part of the famous Wilhelm Heyer collection from Cologne.



EUGEN D'ALBERT

D'Albert's "Tiefand," one of the most popular of German operas, had its first performance in the English language, by the Chicago Civic Opera Company, on the evening of December 23, when it had a most cordial reception. Again Opera in English proved its practicality. Elsa Alsen, Forrest Lamont, Alexander Kipnis and Helen Freund, in the leading roles, showed beyond cavil that artistic singing and intelligible English are in no way incompatible. For its splendid and frequent performances in our own language the Chicago Civic Opera merits well the commendation and support of American musicians and musical organizations interested in the development of our national art.

Joseph Pache, for thirty years conductor of the Baltimore Oratorio Society and a leader in the musical activities of the city, died of heart disease on December 7, last. He was a native of Silesia; born in 1861.

The Manuel de Carvalhoes Library of opera libretti is reported to be for sale. At the time of the death of the celebrated Portuguese author and musical critic, in 1922, he had spent fifty years in enthusiastic search, so that he left as many as 21,138 items in Latin, Italian, French, English, Spanish, Portuguese, German, Russian and other languages, representing the word-books of all sorts of dramatic musical compositions, both sacred and secular.

Mozart's "La Finta Giardiniera" is announced for its first production in America; the event is to be the initial performance of the newly-organized Intimate Opera Company. The movement has as its directors Deems Taylor, Brian Hooker, Edna St. Vincent Millay, Macklin Morrow and Helen Freeman; an artistic rather than commercial opera is the aim.



G. W. CADMAN

would indicate that the composer has added another successful opera to his accomplishments.

Samuel Richard Gaines has this year won the prize of One Hundred Dollars in the contest conducted by the Swift and Company Male Chorus, of Chicago. The competition is held with the purpose of encouraging composition for male voices, and this winning work will be presented at a concert of the sponsoring organization on March 17.

Margarete Dessoff set a precedent when on December 29 she conducted the concert of the Schola Cantorum of New York, thus becoming the first woman to lead a major choral body of the metropolis. Before coming to America Mme. Dessoff had achieved considerable distinction in Germany as a choral conductor. Mr. Kurt Schindler was long the leader of this notable organization.

"Beethoven Week" has been planned by the Beethoven Centennial Committee of New York, with George Eastman as chairman. March 20 to 26 is the time chosen, and throughout the country communities are being asked to plan activities in memory of the master, "for his was as great a single achievement as has been made in music." The movement has had the backing of a very large number of leaders, publicists and artist musicians. It embraces many phases. The celebration program includes special concerts, moving pictures of Beethoven, orations, school programs, sermons, and other activities. Mr. Frederick N. Sord, of the Columbia Phonograph Company, and one of the directors of the centennial movement, has been taking a very active part in its interest.

Bellini's Birthplace, Catania, Sicily, recently celebrated the fiftieth anniversary of the bringing of the composer's body from Paris for final interment. There was an imposing procession of civic and artistic groups; and, after eulogies had been pronounced, the throng proceeded to the cathedral where a laurel wreath was placed on the composer's tomb. A monument is to be erected here by the government.

Sir Henry Coward, eminent choral conductor of England, celebrated on November 20 last, his seventy-seventh birthday. He was one to be honored with knighthood on the last Royal birthday list, and his immense service to the cause of music well merited this recognition.

A Children's Crusade, through the National Federation of Music Clubs, is being conducted with the view of providing a foundation for the MacDowell cabin on the old farm in New Hampshire—a simple, humble, little retreat in which the composer did much of his most important work. Mrs. Edgar Stillman Kelley, President of the Federation, conceived the idea of getting children to contribute each one penny; and we understand that Mrs. Frances Elliott Clarke, of the Victor Talking Machine Company, had the inspiration of awarding the workers with colored cards carrying with them a title: Knight for the red card, Minstrel for the green card, Minnesinger for the yellow card, and Troubadour for the blue card. MacDowell was born in 1861 and died in 1908.



EDWARD MACDOWELL

Orchestra Players are to be relieved of the terrors of turning their pages, if a device by a Berlin inventor proves successful. By it the "temperamental" pages are turned by a mechanism worked by a lever operated by the foot.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.



Bust recently completed by the Distinguished Sculptor, Albert Laessle

THEODORE PRESSER

1848 - 1925

EDUCATOR MUSICIAN EDITOR
PUBLISHER PHILANTHROPIST

A BRONZE REPLICA OF THIS BUST was recently presented to the Eastman School of Music of the Rochester University, Rochester, N. Y., on the occasion of the Fiftieth Anniversary of the Founding of the Music Teachers' National Association. At the Special Anniversary Semi-Centennial Meeting Dr. Waldo S. Pratt, distinguished American Musicologist, paid the following tribute to Theodore Presser:

"Just fourteen months ago, on October 28th, 1925, there passed away in Philadelphia our good friend, Theodore Presser, rightly called 'The Father of the M. T. N. A.' We may well grieve that he was not spared to join in our celebration today. For it was his enthusiasm, determination and wisdom that gave form and vigor to our foundation at Delaware, Ohio, on December 26th, 1876. He steadily upheld for the Association just the ideals and general policy that have been increasingly regnant through all our recent

years. Hence he surely would have rejoiced over every token of our present prosperity and would have been quick to wish us a hearty Godspeed as we step forward into our second half-century.

As a sign of the esteem and honor in which we hold his gracious memory, and also in grateful recognition of many others influential in our early history who, with him, have passed on to find place in 'the choir invisible,' I suggest that we all rise and stand for a moment in reverent silence."

At the conclusion of these remarks the audience stood in silent contemplation of the great educator.

THE ETUDE

MARCH, 1927

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VOL. XLV, No. 3

The Beethoven Centenary

ON THE evening of the twenty-sixth of March, 1827, a violent storm descended upon the brilliant city of Vienna. Volleys of hail beat upon the tiled roofs and clouds of snow, blown by great winds, roared through the streets.

On a bed in a little room in the Schwarzschanerplatz lay the colossus of Music—Ludwig van Beethoven, worn with the agonies of approaching death. For two days his throat had been rattling tragically. His faithful friends, Anselm Hüttenbrenner and his brother's wife, waited frightened at the bedside.

Suddenly the lightning flashed in the skies. A terrific clap of thunder followed. The dying man awoke and, as in defiance of fate, shook his clenched fists at the skies—then passed into immortality.

Fifty-six years! A mere second on the chronometer of eternity, but how marvelous were those years. Beethoven's two hundred and fifty-six opus numbers—to which should be added some thirty other works without opus numbers, embrace so many collections and orchestral works of large dimensions that it is impossible to measure them numerically. There is of course a very notable variation in the quality of the works. Some rise to the apex of musical art. Others, while always showing the consummate workmanship of the master, are not startling in inspiration. Nevertheless, the world has never ceased to wonder that Beethoven could crowd so many very great masterpieces into a scant fifty-six years.

Musicdom has been memorializing the centenary of the passing of the master. THE ETUDE MUSIC MAGAZINE, rather than issuing a special number upon this occasion, has been approaching it with numerous notable Beethoven articles for over a year. Among these have been the remarkable series of Analyses of Beethoven Sonatas by Professor Corder of the Royal Academy of Music of London.

Beethoven is by far too great a figure in the art to be embraced in one special issue or in a score of issues. Our readers know that for a quarter of a century we have been presenting a wealth of material upon this master of masters.

On with the Dance!

PROBABLY since the time when the first aborigines commenced to caper to the beating of drum sticks on a hollow log, the subject of the dance has been a mooted question between the liberals and the conservatives.

The dance, properly, is the bodily freeing of the spirit of joy. It may become something very different. Under some modern conditions it has been frankly the doorstep to vice. But, because gluttony is horrible, do we condemn eating?

The dance, like music and acting, has been found of priceless value in hospitals, for mental hygiene in correcting abnormal brain conditions merely by permitting the unfortunate individual to have a means for expressing emotions, ideas and desires.

One gentleman, with pasty cheeks and azure nose, who heatedly denounced the dance to us, would actually have been a far better and far finer citizen if he had inclined himself to a joyous bodily expression of his energy. His circulation would have become normal and his outlook upon life would have been more cheerful, more beneficent.

There is a story told about the *Fandango*, which is very interesting. When this hilarious Andalusian dance was introduced (circa 1650) the heads of the church opposed it violently. The Consistory proposed that the dance be abolished and that

strict laws be made for its prohibition. One more liberal judge dissented. He said that it was unfair to judge the dance by mere hearsay. None of the priests had ever seen the dance. Why not have two dancers come to the consistorium and let the good fathers see how iniquitous it was? This was done, and according to a very ancient report "everyone joined in and the consistorium was turned into a dancing salon." Thus survived the *Fandango*.

If the art of music were to be deprived of that portion which has been inspired by the dance it would be mutilated indeed. Every sensible person is rightly opposed to objectionable dances. Harmless dances, on the other hand, are the joy-springs of youth. Indeed, if we are to believe Anacreon they may lighten the weight of years:

"But when an old man dances

His locks with age are grey,

But he's a child in mind."

Are Music Teachers Neglecting Colossal Opportunities?

SOMETIMES we are downright provoked with the manner in which some music teachers neglect opportunities that are so conspicuous that they actually stumble over them. Most music teachers are very alert these days but there are still enough of the unprogressive class to make this editorial desirable.

In the medical profession if any new and radical improvement in methods of diagnosis, such as the X-ray, appears, or if some new and tested therapeutic means, such as the use of various anti-toxins or, let us say, the Quartz-light, comes to the front, the doctors flock eagerly to lectures and meetings to learn about the new discoveries and then introduce them at once.

On the part of some backward music teachers the appearance of certain new inventions for reproducing sound, and so forth, was stupidly looked upon as an intrusion, a possible means of losing business, a cause for alarm over the downfall of their professional interests.

As a matter of fact the talking-machine, the player-piano and the radio are glorious opportunities for the expansion of music. We have urged this strongly for years, and we find our prophecies excellently fulfilled. If the backward teacher would only learn to use this marvelous new apparatus in his work, as would a physician under similar circumstances, he would find that his progress in the community would be greatly quickened.

In fact, by means of these instruments, musical interest everywhere is being increased by leaps and bounds. What is the teacher doing to take advantage of it? In some instances nothing at all. The enlightened teacher in the meanwhile is using these amazing means for disseminating musical education more and more. There never has been a time in the history of America when it was easier to get large numbers of pupils than it is now. Many teachers are so busy that they have to look for assistance.

Other teachers of the weak-kneed variety sit calmly by and watch their business taken over by others and give as an excuse, "the havoc wrought by the mechanical musical reproducer." What consummate nonsense! The manufacturers of mechanical musical instruments are spending millions of dollars every day of the year in advertising. All this is a logical advertising asset for the teacher. The enlightened teachers take advantage of this and prosper thereby.

This is your hour of magnificent opportunity, Mr. Teacher. The advertising expenditure of the musical instrument manufacturers is money in your pocket, if you will develop a spirit of coöperating with them and at the same time bring to your patrons the great truth that only by the actual study of an instrument is one able to get the peculiar mental training of priceless value that comes with executing music oneself upon an instrument.

Thanks to the talking-machine, the radio and the player-piano, the world is hearing more music than ever before. That means that everyone is becoming better educated in music in general. The time is ripe for you to act by utilizing these marvelous inventions—understanding them. Most of all, take advantage of the enormous publicity they are giving music, and get your own professional business in line for expansion.

"The Seven Last Words"

THE TRAGEDY of Gethsemane has always had an appeal to composers. "The Seven Last Words," as known to the world of music through the work of Haydn which was written about 1785 or 1786, had many informal precedents. In Spain Passion Week services commemorating the crucifixion were frequent. In Cadiz the Bishop made this service one of the most impressive ecclesiastical events of the year. The interior of the great church was shrouded with black hangings. A solitary lamp was the only illumination. The doors were shut at noon.

From the pulpit the Bishop read the last words. After each phrase he dwelt upon the poignant significance of the thought and then descended to kneel before the altar in silent contemplation. During this period it was the custom to have beautiful orchestral music performed. Haydn was commissioned to write this music. Intuitively realizing that this impressive service would be demanded in other churches, he wrote recitatives for the bass voice, for the "Words" spoken by the Bishop.

This work later became known as a Cantata, although it was properly a series of *Adagios* for strings, with vocal recitatives. The work became greatly in demand in various European cities. At one performance in Vienna a brother of Franz Schubert, who was a priest (Father Hermann), delivered the "Words."

"The Seven Last Words"—the Passion of Christ, have had many different settings, from Bach to Dubois, but Haydn's still remains greatly in demand in church services.

Dubois' gorgeous musical translation of the "Seven Last Words" has in modern times become one of the most demanded book in the literature of ecclesiastical music.

A Remarkable Career

Just before Christmas Mr. Walter Damrosch sent a letter to the directors of the New York Symphony Orchestra intimating that he wanted to take things a little easier; and, rather than entirely lose his priceless services, they have made him the "Honorary" Conductor of the great organization of which he has been the director for forty-two years.

Conductors have come and conductors have gone—Seidl, Nikisch, Gericke, Mahler, Pauer, Safonoff, Muck and the long procession of notable men who have contributed so much to the growth of music in the New World, by bringing their erudition from the old.

In Damrosch who, despite his resignation, will by force of his natural energy remain active as long as he is with us, we have a conductor who came to our country so early in life that his traditions and education are American in a very large sense. He is literally the first of the American conductors of wide renown.

Many of the greatest musicians made their initial orchestral American appearances under the baton of Mr. Damrosch. The list includes Paderewski, Kreisler, Saint-Saëns, Tchaikowsky and others.

Americans have long since taken Walter Damrosch deep into their hearts. His accomplishments have been invaluable

in the field of music. Democratic and amiable, as well as forceful, he has not hesitated to step down from the "pulpit" and to carry music directly, personally, to the everyday man and woman.

The ETUDE warmly congratulates Mr. Damrosch upon his career and notifies him that, no matter how great his desire to retire may be, his fellow citizens will have none of it—in fact, that we shall look forward for years to the swish of the baton we have long since learned to love so well.

Scrapping the Piano

WHAT do you expect of a piano?

Unlike a violin, a piano has a given life beyond which it must, like every other instrument in which a mechanism is a part, deteriorate.

There comes a time when even pianos of the finest possible makes are fit only for the museum or the junk pile.

Many "music-lovers," and, alas, many professional musicians, expect entirely too much of a piano. They keep on using instruments long past the time of their normal usefulness.

One cannot get fine results from a poor instrument. Bromidic as this remark appears, it is a truth that is ignored by many musicians who should know better.

In the case of the student, a poor piano is one of the worst obstacles to progress. The student becomes discouraged, his sense of tone values and his sense of pitch deteriorate, and his whole outlook upon music is liable to almost incurable distortion.

If pianos were typewriters in a business establishment, under the careful scrutiny of men trained to get the best results at the risk of losing their jobs, thousands of pianos now doing service in private homes and in music studios would be junked tomorrow.

In all probability the reader of this article has an instrument that is kept in the home largely out of sentiment. It has been the family piano for so and so many years. If the ordinary appliances of the home were kept on the same principle (with the exceptions of *objets d'art*, antiques, rugs and so on), our homes would soon become junk shops filled with obsolete stuff.

Keeping a rickety, tinny, unmusical old rattle-box because of sentiment is like driving a 1910 flivver for the same reason. It is poor economy added to ear torture.

Look over your piano. Ten to one it is long past the time when you should have purchased a new one.

Ceremonial Music

TO WHAT extent are we losing the picturesque in life?

Certainly, in one direction the lack of new musical works points to a decline of that element which adds so much charm to existence. We refer to ceremonial music. Ceremony is not a part of the scheme of things in this sophisticated century. We are becoming a more and more matter of fact people. Even the ceremonies which we have inherited from our Anglo-Saxon forbears are apparently passing.

It was a ceremony, and a beautiful one, which led Handel to write his "Water Music." It was a pretty custom which led Meyerbeer to write four *Marches aux flambeaux* for different royal torchlight processions. The torchlight procession has been supplanted by the electric light procession—more remarkable but far less picturesque than the flaming torches. Somehow there is very little more to inspire the composer to write an "Electric Light March" than there would be to fire him to compose a "Typewriter March."

The *Highland Fling* meant something when it was danced upon the hills in the striking costume of the glens. Transplant it to the modern ballroom, attire it in evening dress, and it is like a thistle in the conservatory—beautiful but out of place.

It is, therefore, quite clear that much of our picturesque music of the future will be historical resurrections and glorifications of ceremonials and forms of the misty and entrancing past—as indeed are the *Passacaglia* of Cyril Scott and the *Rigaudon* of Grieg.

Debussy

His Significance in the History of Piano Literature

By CAMIL VAN HULSE



CLAUDE DEBUSSY

A COMPOSER whose pianistic output has the distinction of holding an absolutely unique position in the field of piano literature is Claude Achille Debussy, "French Musician."

We say "unique" for very good reasons: his music is at the same time *classical* and *ultra-modernistic*.

With the audiences of big cities, Debussy is indeed *classical*; very few are the programs on which his name is entirely absent; the fact that a conservative like Paderewski plays him is significant enough; critics take him for granted; with the public he is a matter of fact; some blasé audiences consider him even "tame"—almost antiquated. A conservatory student of Chicago or New York might go to hear a performance of a Scriabine symphony, a Stravinsky ballet or a Prokofieff suite in order to get a "kick" out of it, but he does not expect any more "kicks" out of Debussy's music. He knows his Debussy almost as he does his Chopin and Beethoven. For these people Debussy already belongs to the past.

On the other hand, if we move to smaller centers, we notice that Debussy's music still has retained with the public that flavour of exotism, that lure of the unknown, the unexplored. "Queer," "dissonant," "discordant," ultra modern, "iconoclastic" and kindred adjectives are in daily use with newspaper reviewers in connection with performances of Debussy's piano works; many are the concert-goers in outlying districts who find it difficult, if not impossible, to "see head or tail to such cacophonous music." For these people—and statistics would show that they are by far the more numerous—Debussy still is a futurist.

Which, then, is the true standing of this man's music? Maybe it is premature to try to answer this question conclusively: only eight years have elapsed since Debussy's death; and history has shown that it takes longer than this to give the "view in perspective" which enables us to judge about relative greatness of persons and events. Still, we believe that it is possible to form a fairly good and just opinion of Debussy's music, provided a little intelligent study of his works is made. It is

an unaccountable fact that so little *objective* study has been made of his music; most of the essays written about it are chiefly *subjective* and contain little else besides personal impressions and opinions.

Almost every musician has heard or read about the "Debussy Proceede" which is said to be the use of whole tone scales. Yet it must be admitted that this is by no means his chief characteristic: were this his only innovation, he would surely (and justly) have been long since forgotten.

It will be the object of this article to discuss a few of the main characteristics of Debussy's piano music, to establish, so to say, his musical "family tree," and also to make his music better understood and consequently more enjoyed by music lovers. We shall try to show how logical and sane is the construction of it and thereby do away with the old belief that his music is "weird, full of irregularities, liberties and discordant effects."

First let us analyze a few of the most salient characteristics of his style of writing.

Critics with conservative tendencies always have had an easy way of disposing of any composer who came and disturbed their equanimity by his bold innovations: they simply declared his music to be "manufactured wholesale" on some system or procedure which was more mathematical than musical. So has it been often a reproach on Debussy that he builds his music on an arbitrarily manufactured whole tone scale. This reproach is wholly undeserved. Very few of his pieces are entirely built on the whole tone scale: in fact, only a few exceptional ones can be pointed out, for instance, "Cloches a travers les Feuilles," in which the use of this scale seems to verge on the extreme. Debussy simply made use of the whole tone scale wherever the results justified or demanded such use, just as we use the major or minor modes according to the effect desired.

Even as the major triad is derived from the major scale, and the minor triad from the minor scale, so is the augmented fifth triad derived directly from the whole tone scale. This explains the liberal use Debussy has made of this chord (type: C-E-G#). To what splendid advantage he used it is seen in an example from the *Prelude* in "Pour le Piano."

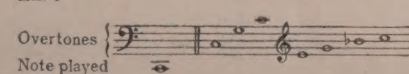
Ex. 1



The final cadence of this same *Prelude* gives a brilliant and effective illustration of the difference in colour between the diatonic and the whole tone scale.

Another characteristic often found in Debussy is the writing out in full of one or more harmonics together with the fundamental tone. Anyone knows that a musical tone never sounds isolated, but always drags behind itself a whole "family" of harmonic overtones:

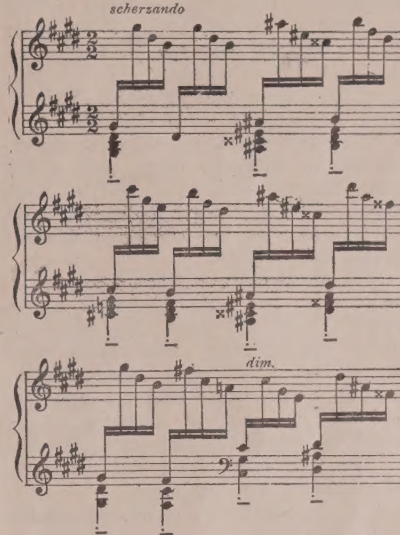
Ex. 2



the first of which are the most pronounced. Debussy, instead of letting these notes sound for themselves, plays them outright

with his fundamental. Examples are rather numerous. The one quoted below is from "Jardins sous la Pluie:"

Ex. 3



Directly derived from the above principle, and in a certain way an extension of it, is the repetition of any chord on different fundamental notes. Examples of such "gliding" chords are very numerous and produce, especially in *pp* shade with *una corda* pedal, the most charming effects. We mention: "Minstrels," "La Terrasse des Audiences du Clair de Lune," "La Cathédrale Engloutie" and "Sarabande." The following quotation is from "Et la Lune descend sur le Temple qui fut:"

Ex. 4



This principle is by no means an invention of Debussy. On most organs one will find a series of "mutation" or "mixture" stops (Quintaton, Cornet, Fourniture, Sesquialtera and so forth) which, if drawn, will produce not only the played note, but its third, fifth, seventh, twelfth, or even several of these simultaneously. The main difference between these stops and Debussy's effect is that the latter uses it almost exclusively in *pp* passages, whereas mixture stops on the organ should be used only in *ff* passages.

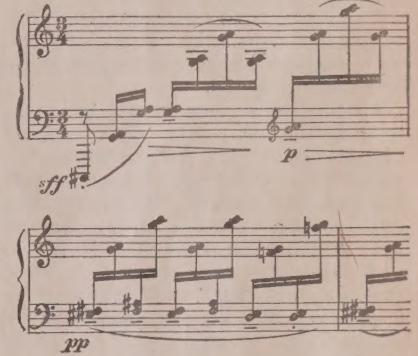
These three last mentioned peculiarities in Debussy's style amply explain and justify the frequent successions of fifths, fourths and other intervals which caused conservative and purist musicians to raise their eyes to heaven in righteous indignation. After all, consecutive fifths, although absolutely to be avoided by the student in four-part harmony, chorales and counterpoint, are not so terrible. Be it remembered that the very first attempts at polyphonizing recorded in history consisted simply in accompanying a given melody by a parallel series of tones at a distance of a fifth ("quinable") or fourth. Later on that distance was brought to a third or sixth ("faux-bourdon"). Be it also remembered that, as soon as any two consecutive tones are produced, Nature herself makes consecutive fifths through their harmonics.

Another rather frequent characteristic in Debussy's music is a succession of seconds—

"intentional wrong notes." Here is another principle that can be traced to the structure of the pipe organ. It is generally known that certain organ stops such as (*vox celestis*, *vox angelica*, *unda maris*) instead of being tuned to the diapason are connected to two rows of pipes one of which gives a tone slightly above and the other slightly below the real tone. This produces a wavery effect, particularly colorful if used in conjunction with some other stops.

This is the underlying principle of the writing of consecutive seconds on the piano: instead of writing a tone *slightly* above and below the real tone, the piano composer must take the instrument as it comes, that is, tuned in semitones, and therefore can write the tones only exactly a half step above and below the middle tone. Examples of this are to be found in "Minstrels" and "Feux d'Artifice." In "Poissons d'Or," (without doubt one of the most remarkable piano pieces of the composer) this device is used for several lines at a stretch:

Ex. 5



Another so-called innovation of Debussy which, to our knowledge, has been very seldom mentioned, is the use of *unresolved appoggiaturas*. Here is one of the strongest proofs that Debussy has merely continued and extended the rules set forth by classical masters, instead of breaking them, as

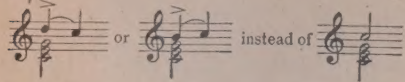


Cartoon by Georges Villa

CLAUDE DEBUSSY MAKING AN ASSAULT ON CLASSIC MUSIC

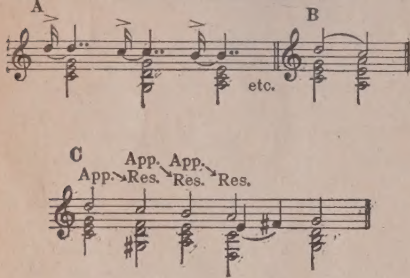
has been erroneously maintained. All of us know the nature and function of an appoggiatura. Nobody will find fault with a composer for writing:

Ex. 6



Still, as a matter of fact, when the first appoggiaturas were used a few hundred years ago, there was a great deal of protesting done by the then purists. As musicians became used to the appoggiatura more and more liberties were introduced: for instance, as in the following:

Ex. 7



the appoggiatura was given the greater part of the time value, while the resolution came in on the last part of it (A); then the resolution could be delayed until the next chord appeared (B). Composers went even so far as to make the resolution of one appoggiatura become the appoggiatura for a new chord (C).

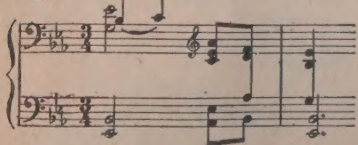
All this seems quite natural and clear to us, but in reality it has taken hundreds of years for our ears to get accustomed to such effects. (Remember the general protest that went up when Monteverde first used a dominant seventh chord?) Now, if we want to go one step further in the use of appoggiaturas, what can we do? There does not seem very much left after C, in Ex. 7. Yet, Debussy has found an ingenious way, consisting simply in omitting the resolution altogether, as in the following quotation, taken from "Poissons d'Or."

Ex. 8



Superficially considered, this passage looks very revolutionary indeed; but let us have a close look at it. The grace notes, being entirely ornamental, do not have to be considered in the harmonic analysis; neither does the run, which is ornamental in a pianistic way and which we will simply transcribe as a C-Eb-G chord. As for the chords on the first and third beats, we notice at once a double appoggiatura in each, C and D being appoggiaturas for Bb and Eb in the first chord, and F, G for Eb, Ab in the second chord. Now if, instead of leaving these appoggiaturas unresolved, we write the chords in their original form, we obtain:

Ex. 9



A quite commonplace succession of triad and dominant seventh, is it not? The same procedure may likewise explain unresolved

suspensions and other apparent liberties common in Debussy's piano style. One would be surprised to see how, with a little intelligent study, most anything that appears at first irregular and bold turns out to be just a slight amplification of some long established principle. Debussy has not overthrown any existing rules: he has done only what Bach, Beethoven, Schumann and Chopin have done in their days—taken the existing rules and principles, somewhat widened their meaning and introduced his own original touch in their application. He has built on the same solid foundation that was built upon by the whole line of glorious classics headed by Johann Sebastian, Palestrina, and the great Netherlandish Contrapuntalists.

This much about the external characteristics of Debussy's style: quite a few more might be mentioned, but we leave these to each musician to find out for himself and to enjoy the satisfaction inherent in this kind of work.

Still, all of the above described characteristics do not make Debussy's music. Many second and third rate composers since Debussy have used (and often abused) whole tone scales, successions of seconds, ninths, unresolved appoggiaturas and so forth, without obtaining results nearly as beautiful as Debussy's. What is it, then, that gives this music the stamp of originality and distinction?

It is this intangible, undefinable quality that distinguishes one man from another, that makes one man an aristocrat and the other a commoner, even though the former live in a garret and the latter in a castle. It is "le Genie Individuel"—the "Individual Genius" which cannot be imitated nor even defined. It is *the man himself*.

The very source of his inspiration differed from all others. Instead of *sentiments*, his music depicts *sensations*; instead of *emotions*, *impressions*. Debussy was too reserved to bare us his inner soul even through the medium of music. He tries only to embody his impressions in sounds and so to make us share in them. Symbolism, Naturism, Impressionism and other "isms" have been frequently used in describing his tendencies.

Nothing gives a more typical insight into the spirit of his music than a comparison in terminology of shadings and nuances between the Romanticists and Debussy. Where the former use such directions as *con somma espressione, con passione, con amore, delicatamente, con effusione, lusingando*, the latter uses such terms as *breezy murmuring, far away, veiled and like a transparent mist*, all of which appear in French. Debussy seldom used the conventional Italian terms of expression.

An old, worn-out reproach that was frequently hurled at him in former years, is: "Debussy's music has no melody." Truth is, Debussy's music is full of melody for those who can find it. Sometimes it is surrounded with fertile and flourishing accompaniment designs; sometimes it is only "suggested" amidst a wealth of figuration; but always the melodic line is there. We dare say that the musician who fails to find melody in Debussy will find melody neither in Bach's *First Prelude* ("Well Tempered Clavichord") nor in Chopin's *Etude* Op. 25 No. 12.

We would divide Debussy's work in two periods, the first embracing his former compositions in which, together with influences of Grieg and the Russians, we detect early traces of his later developments; and the second, those in which he definitely "finds his own way" and fully asserts his originality.

Among the general influences which seem chiefly to have contributed towards forming Debussy, we mention:

1. The old French *clavichordists* of whom Debussy was an ardent admirer and whose influence is apparent mostly in the struc-

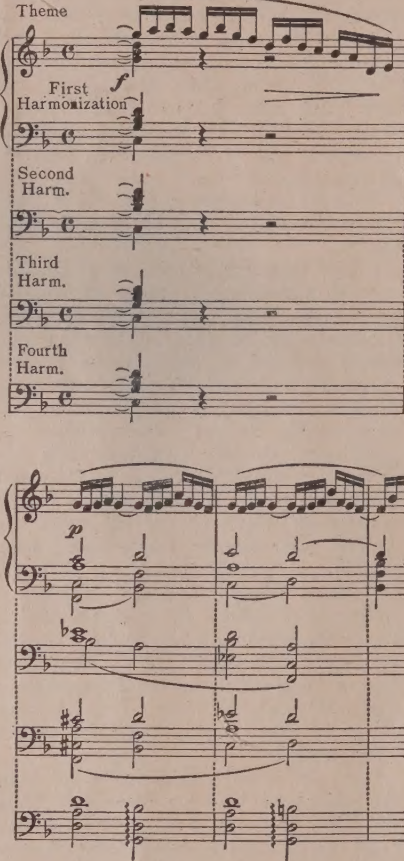
ture, title and spirit of several of his pieces: *Prelude, Sarabande, Passepied, Menuet* as well as *Hommage a Rameau*.

2. *Bach* whose influence is at once apparent in the polyphonic structure of many passages.

3. *Chopin* who was the first composer to show us the subtle art of blending together distant tonalities almost without any transition and with the most fascinating results. This art has been carried to a very high degree of perfection by Debussy.

4. *Liszt* of whom we are frequently reminded by the eminently "pianistic" writing. "Feux d'Artifice," for instance, is full of runs, chords, indeed whole passages that fall easily under the fingers. Lastly, considering Debussy's unusually refined sense of harmony, see how delicately, in the *Prelude* of the "Suite Bergamasque,"

Ex. 10



he changes each repeat of the main theme. In this subtle play of harmonization he stands quite close to Grieg and Chopin. His is not the work of a mere musician, but of a truly great Artist.

Self-Help Questions on Mr. Van Hulse's Article

1. Mention three Debussy characteristics and justify their continuance.
2. What is the origin of the use of successive seconds?
3. In what way did Debussy widen the scope of appoggiaturas?
4. Into what two periods may Debussy's work be divided?
5. What three composers influenced Debussy's art?

Setting High Standards

By Harry Henderson

We must all have standards in our work. These standards must be high. The player whose sole ambition is to develop into a "jazz" player hardly ever rises above that level.

The student should always strive to overcome indifference and sloppiness. When playing, though the audience be small (consisting, perhaps, of but one person—your-

self), display the same regard for tone and accuracy that you would in playing before a hall crowded with thousands of people.

You will find it great fun to imagine that you are some great pianist trying to move your audience with the fire of your performance. Hard tones and slipshod rhythm will not do. Your "audience" does not like that. Of course, we cannot all be Hofmanns and Paderewskis, but we can raise the standard of our work by trying to be.

What Music Does to Youth

By R. Thur

Is music "bad" for adolescents? Here is an interesting view of music presented by Agnes Savill, M.D., in her book, *Music, Health and Character*:

"The effect of music upon the normal youth of the nation must be briefly reviewed. I am bound to admit that careful scrutiny of this question is necessary on the part of those who are engaged in education. The immature adolescent ought not to be disposed to harmful or to over-exciting influences. The opponents of a musical education contend that music makes an appeal solely to the emotions, and that already, during adolescence, the emotions are too inflammable. In later years, they maintain, when the emotions have been cooled by contact with discipline and disillusionment, music may well be encouraged, in the hope of reviving the lost glow of youth. This last consideration certainly does not err. Moreover, it cannot be denied that in youth the emotions are more readily called into being. To the usual deduction that these must be cooled by the cultivation of games and the absence from education of all sources likely to excite the feelings, I reply: If suitable material is not provided for the emotions of youth to work upon, is there not grave danger that fuel will be sought from sources less worthy than music? An undergraduate, trying to describe to me the effect of a Bach *Concerto* exclaimed: 'I can't! I only know that no one could do or even think of doing wrong for a fortnight after hearing it!'"

In a word, dear doctor, music is the safety-valve for the steam of youth, not the fuel that generates it.

The Study of Octave Playing

By Frederick A. Williams

IN order that the pupil may learn to play octaves without stiffness in the wrist he should be given a course of exercises on single tones, thirds and sixths for the development of the wrist and forearm muscles. Place the hand in playing position over the keyboard. Raise the hand from the wrist as high as it will go without strain. Then let it drop with its own weight striking on the third finger. Do this several times very slowly letting the finger rest on the key a few seconds after striking. (Later on practice with staccato touch.)

Next place the hand in position for the octave and let it drop from the wrist as before but striking the octave. Notice the difference in the feeling of the wrist muscles when striking a single key and when striking the octave. In the octave position there will be a certain amount of stiffness due to the expansion of the hand, unless the wrist muscles have been made flexible by the practice of certain preparatory exercises.

These exercises must be on a single tone at first, then in thirds, and later in sixths. After this simple exercises in octaves may be taken and, as the wrist and forearm muscles become stronger and more flexible, octaves in more difficult forms may be studied.

The Power of the Dot in Music

By EUGENE F. MARKS

DOT, THAT point which has position but no magnitude, that mere speck whose evaluation according to the use of the old Dutch word is "good for nothing," nevertheless assumes momentous proportions in the eyes of the struggling student. Among the Germans it stands as *punkt*, the French as *point*, and the Italians as *punto* (so also with the Spaniards and Portuguese), and in old English as *pricked note*. We find it associated with the *virga*, *jacens* and other musical characters in the neumes (flies' feet) or Roman notation as early as the eighth century. Though little is now known of these neumes signs it was certainly the case that either before or after a *virga* several dots appear and one of the characters was termed *punctum*. Several centuries later in the organ tablature we find the dot represented the longest note (the breve) then in use. It is due no doubt to this use that the dot assumed its great value as a prolonger of note duration.

Evidently, during its diffusion, the dot lost caste, for it descended from its position of longest note merely to trail after another note whereby decreasing its own value to but one-half of that of the note preceding it. However, about a century before the dot was assigned to this lowly position (in the thirteenth century, that is) it was appearing as *punctus profectiois* in the circle (○) and semi-circle (◐) to designate major-perfect (three beats) and major-imperfect (two beats) time respectively. In respect to the fundamental two and three beats simple rhythm, modern notation has no note-form to represent the time-value of three notes of the next lower denomination, and so the dot fills this necessity just as it was found to have this power during the measured music period.

The dot at that time possessed four functions: that of augmentation or addition, alteration, division and diminution. At present, it is restricted to its original power of augmentation adding one-half of the note to its duration. Its former power of division developed into the measure-bar, while the power of diminution of the dot is still preserved to us in the quickened *alla breve tempo* (♩). The note following a dot is usually unaccented.

So to-day we find the dot still applied to notes to represent three of a kind, or, according to the usual definition, a dot placed after a note or rest lengthens its time-value by one-half. For example:

$\text{♩} = \text{♩} \text{ or } \text{♩} \text{ and when a second dot}$

$\text{♩} = \text{♩} \text{ follows the first, or a third the second, each prolongs the time-value of the dot immediately preceding it by one-half, as,}$

$\text{♩} = \text{♩} \text{ for example.}$

Leopold Mozart (the father of the renowned Wolfgang Amadeus Mozart), an excellent musician and author of a treatise on the violin, invented the double dot in order to meet the *rubato* playing largely the custom at that time by violinists in slow movements. In this case the dotted note was prolonged slightly and the others were shortened in proportion, for the sake of effect. For example:

Ex. 1 Written Played

Leopold Mozart, while not disapproving of the *rubato* in performance, thought that the chirography of the music should be such as to call for such rendition. We read in his Violin-book, "It would be well if this prolongation of the dot were to be made very definite and exact; I, for my part, have often made it so, and have expressed my intention by means of two dots, with a proportional shortening of the next following note." Even now, at times, we meet musicians, especially violinists, who indulge in this *rubato* style of playing, an undue license which may well be dispensed with, as the present notation is sufficiently advanced to declare exactly the intentions of the composer. The triple dot was introduced by Wolfgang Mozart, the son, who extended his father's idea one jot (literally, one dot) further, but its use is rare. However, we find Beethoven of the same period largely addicted to using the double dot, as exemplified in the first ten measures of his *Sonata*, Op. 111.

In the early eighteenth century, during the final transition of the *musica mensurata* into our modern notation, Bach, Handel, and other composers were accustomed to a convention, to be noted by students studying these composers, by which groups of dotted eighth notes followed by sixteenth notes are to be assumed as quarter and eighth notes when they occur in combination with triplets. In the following:

Ex. 2 Written Played

the sixteenth note is sounded *with* the final note of the triplet, not *after* it, as it would be if the figure occurred in more modern music. This falling of the sixteenth note with the third note of the triplet was no doubt transmitted from the decadent *musica mensurata* period, wherein the perfect (three beats) and imperfect (two beats) time adapted themselves to each other in this manner. Note the following extract transcribed from Jusquin des Pres (1440-1521) into modern notation:

Ex. 3

These notes were not given as triplet-groups in the original; but notice the quarter and eighth notes of the soprano appearing against only one quarter note in the alto on the first beat, first measure. This gives the triplet rhythm, and, from there on, proceeds with extreme regularity and smoothness in triplet-rendition with the first and third note of each group simultaneously harmonized and sounded to the entrance of cadency (middle of the second measure). Evidently these old masters emphasized and depended upon the natural feeling for regularity in rhythm, avoiding any rough uncouthness, rather than upon chirographic characters, and Bach's and Handel's music coming upon the verge of the declination of this old style of smooth regularity in harmony and rhythm partakes and contains germs of it. So, traditionally, the acuteness of the dot exhibited in Ex. 2 must be softened accordingly.

The dot of prolongation after a final note in a measure was formerly often placed in the next measure, quite away from the note, and was sometimes omitted entirely by placing a note upon the very bar-line (a):

Ex. 4 a b

This form is now written with the use of the tie (see b), though it was resuscitated to some extent by the late Johannes Brahms much "to the bewilderment of inexperienced performers."

The dot coming after a note upon a line is preferably written in the adjacent space above the line when the next note is higher, and in the space below when the following note is lower. Chopin, however, seems to have possessed a *penchant* for writing them in the space above the line (see the first phrase in *Prelude*, Op. 28, No. 21).

A dot to a limited extent, may be employed to shorten a note without disturbing its rhythmical evaluation. This is brought about by placing the dot above or below the head of a note to indicate a staccato manner of execution. On light bowed instruments such as the violin this is secured by the bow being allowed to drop on the strings and rebound by its own elasticity. There are two varieties of this sort of playing: the *spiccato* (for rapid passages in equal notes), which is the ordinary staccato and is usually played from the middle of the bow with a loose wrist, and the *saltato*, executed with a longer and higher rebound of the bow and generally employed when several equal notes are taken in one bow.

On wind instruments the intervening silence between the notes is obtained by the interposition of the tongue; in the human voice by an impulsive breath immediately checked, very adequately represented by the repeated, *ha, ha, ha*; upon the harp or drum by an instant application of the hand to the vibrating string or drum-head. Staccato upon the pianoforte is effected usually by a stroke (or falling hand) from the wrist, the hand being raised immediately after striking. In heavy passages, however, the weight from the elbow may be called into use; for light, finger passages the staccato is obtained through quick finger-flexion towards the palm of the hand.

The Martellato Stroke

WHEN A shorter or more acute staccato is desired, the effect is indicated by the dot extending into a short, vertical, wedge-shaped dash. With the early writers the dot calls for a *sforzando* rather than staccato—the *martellato* of violin playing. Here the strings are struck (or "hammered") each tone distinctly, with a sharp, decided stroke made by a series of rapid jerks from the wrist, the bow at the same time advancing from point to nut. On the pianoforte the keys are struck with a heavy, inelastic peck of the fingers, usually from the wrist, the arm-staccato being used when necessary. *Martellato* notes are generally semi-staccato and often have the signs, ♩ , ♩ , *sf*, or *sfz*. Of course, the *forte tenuto* notes are sustained sometimes by *rubato* effects beyond their actual time value. The mezzo-staccato has a slur over the staccato dots and the tones are nearly run together. In fact, on wind and string instruments, the tones are often not detached entirely but are attacked with a slight emphasis which is immediately weakened. In piano playing mezzo-staccato notes are sustained for nearly their entire value with only a slight disconnection between them. The tones are elicited with a firm yet not too heavy *marcato*, and the touch is especially valuable and useful in the expressive *cantabile* style.

Besides such differences in staccato marks, the actual duration of notes so designated depends, to a large extent, upon the sort of notes the signs affect. A half-note with any staccato sign is relatively longer, for instance, than a quarter-note with a similar sign, as can be traced in the following:

Ex. 5 Written Played

One becomes so engrossed with the idea of the power of dots after notes, due to their marked effect upon rhythm, that he is apt to overlook, or at least disparage, the great power of dots in forcing a repetition, not only of a single note or measure, but even of hundreds of measures. The popular *Sonata Pathétique*, Op. 13, Beethoven, exhibits a repetition of one hundred and twenty measures.

Formerly the repetition of a single note was effected by setting dots above the note to indicate that it was to be subdivided into that many notes. Thus a half-note with four dots above it indicates that it is to be played as four eighth-notes. The modern tremolo sign of the violin has such markings to show the exact subdivision of the large note, and it is produced by extremely rapid alternation of down and up bow. This reiteration of the same note is secured on the pianoforte through a rapid change of fingers, usually, 4-3-2-1 or 3-2-1, drawn towards the palm while the entire hand rotates upon the wrist. However, when several notes are repeated simultaneously (such as a chord), the repeating effect is best obtained through a totally relaxed arm and wrist with the fingers resting upon the keys; then, with the weight of the hand controlled by the forearm, impart a rapid up and down vibration to the keys. This produces regularity and symmetry in the touch. During the process the hand appears constantly tremulous like shaking jelly. When a rapid repetition of the same note is performed by the voice it results in the "Caccini's trill" or vibrato which is an alternate reinforcement and extinction of the note, a kind of staccato.

The repetition of measures is indicated by two or four dots placed in the spaces of the staff, before or after a double-bar, termed a repeat, thus:

Ex. 5½ a b c

Keep in mind that the double-bar may be written anywhere on the staff without disturbing the metrical rhythm: also, the dots always appear on the same side of the double-bar as the division of music to be repeated. Thus, the first sign (a) signifies that the portion of music between the dotted double-bars is to be repeated; the second and third figures, that the preceding and the following division is to be performed the second time. No doubt the average student thinks that repeats are placed indiscriminately, yet we have rules founded upon the usage of best composers governing their placement. In the large sonata forms we find repeats:

In First Division (strict)

First part of First Movement

In Minuet (Scherzo) Division (strict)

Both sections of the First Part

Both sections of the Trio

In D.C. *al fine*, all repeats are ignored.

In Final Division (greater freedom)

Sometimes First Section

Sometimes Second Section

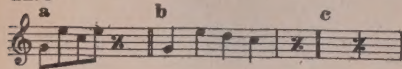
Sometimes both Sections

See Beethoven *Sonatas*, Op. 54; Op. 27, No. 2; Op. 10, No. 2.

When a section is to be repeated four times a two-fold dotted double-bar (:||:) is employed, while diminutive dotted double-bar (:||) minus the staff is a command to a singer to repeat the words enclosed between two such signs.

We also find repeats by the aid of dots in the simile sign of abbreviation (./).

Ex. 6



which means that a previous musical figure or phrase (a), or a previous measure (b), is repeated. When the sign is written upon a bar (c) it signifies that the two preceding measures should be repeated.

Behold the letters S, X, and Old English § encompassed with dots in such signs

as S, :S:, :\$, S, § and *

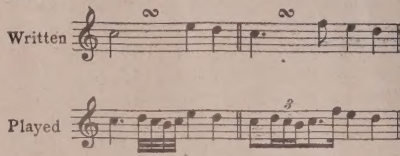
These are the old *presa* signs used in the fifteenth century to denote the point of entrance for a voice in the enigmatical canonic extravaganza of the Flemish School. Canons are now written out in full, but in the medieval period only the antecedent was written and the entrance

of the consequential voices was marked with the *presa* sign.

In modern music there are two distinctions to be noted in regard to these signs: *Al segno*, to the sign; and *Dal segno*, from the sign. Thus, *D.C. al segno seque la coda* is a direction for the performer to repeat from the beginning down to the sign and from thence to the coda, while *D.C. dal segno*, means to begin repeating from the place marked by the sign and continue to the word *Fine* or to a hold over a double-bar. Instead of these words the signs alone are sometimes used, thus designating both the returning point and the beginning of the repeat.

As has been said, one of the original uses of the dot was the power of diminution. It possesses such a character now and, in addition, the power of changing the rhythm. But these qualities are so submerged beneath embellishments that they can scarcely be discerned. The exhibition of these powers occurs in the case of turns. We well know that in moderate tempo the principal note is dwelt upon for about three-quarters of its value before the turn (in equal notes) is performed.

Ex. 7



But dot the principal note and it loses a large proportion of its value; and in slow tempo the unaccented note of the dotted rhythm is frequently shortened (exaggerated prolongation of the dotted note) by one-half its value while the turn assumes the form of triplets. Thus, beneath the symbol of the turn lies this unusual power of the dot unrealized in most cases even by the performer himself.

Like a lifted brow above an eye stands the hold or pause, the gem-setting of the dot (that is, from the musician's and not the lithographer's standpoint). This, notwithstanding its smallness, if set above or below a note or rest, is so powerful that it causes a suspension or indefinite prolongation of time value at the performer's discretion governed according to the rhythm of the composition. Such pauses ensued no doubt from the development of the chorale (in which the common folk rather than trained singers participated) and were made at the end of each line of poetry in order to allow the laggards to catch up.

It was the custom in Germany to embellish such pauses with an instrumental interlude; and, no doubt, many of the older heads of the present generation here in America recall that in the absence of sufficient hymnals in the churches such pauses were utilized to have the next line of the hymn read aloud by a leader. In modern usage a hold over a note demands the exercise of the highest musical feeling, as the pause is not made abruptly, but must be anticipated by a gradual slackening in tempo. An old rule stands that for

several beats preceding the pause-note (surely this starting point can be ascertained only through rhythmic feeling), the first beat secures one pulsation, the second, two; third, three; and so on until the end is reached. But a subdivision of a beat would no doubt destroy or gravely interfere with such mathematical precision. And what about a hold-sign ruling a rest or double-bar? So, in the final analysis, there remains but one deduction: a pause-gradation depends solely upon correct musical taste.

Alas! I came near forgetting the fast disappearing double sharp sign, with its four dots in the angles of the letter X. This possesses the power of raising a tone a whole step. And there is the old harpsichord double rellish sign with its three or five dots appearing as a star above the staff and forcing the following note to weave itself into a rhythmic trill. But enough has been said concerning the "good for nothing" little dot to show that in music at least, it possesses manifold powers.

Self-Help Questions on Mr. Marks' Article

1. What use of the dot did Mozart's father introduce?
2. How did Bach and Handel represent quarter and eighth notes in combination with triplets?
3. How is the dot used to shorten a note? To compel a repeat?
4. What was originally the use of the pause in hymn singing?
5. What repeats occur regularly in the large sonata form?

How to Estimate the Right Tempo

THE problem of finding out the right tempo is by no means always settled by the metronomic markings. Sometimes, even in the case of Beethoven, who was a contemporary of the inventor of the metronome, the markings are obviously in error. M. Mathis Lussy, the famous Swiss writer upon musicology, has put into very definite words his valuable ideas upon the subject.

It is of the utmost importance to know how to estimate the true tempo of a piece from its structure, and the question is, by what signs can this be discovered? Everyone knows that in order to get a general idea of a picture as a whole, the broader its outlines, and the fewer and simpler its details, at so much the greater distance should we view it, whilst on the other hand the more complicated, numerous, and confused are its lines, so much the nearer ought we to be to it. It is an effect of the laws of perspective that the objects scattered over a large canvas converge the further we withdraw from it, whilst, on the contrary, the nearer we approach the more we are able to distinguish the details which at a distance seemed confused. It is the same with music. As the point of view for a picture must be so much the nearer the more complicated and full of detail it is, so the tempo for a piece of music should be all the slower the more condensed it is in form, the more rich in ex-

pressive elements—i.e., in irregularities of key, mode, metre, rhythm and harmony. These elements are incompatible with a quick tempo. It is difficult even for the most practiced ear to follow a quick piece when it is written in several real parts, or when the harmony is complicated by dissonances, suspensions, anticipations, unexpected modulations, etc. The ear soon becomes exhausted with the effort, and incapable of either distinguishing or understanding the music. For such a work, therefore, a slow tempo is necessary in order to give sufficient time for the ear to recognize and follow each of these diverse elements in turn.

On the other hand, as a fresco or sketch in broad and salient outlines must be seen at a sufficient distance for the eye to grasp the whole, so a composition which is clearly and broadly defined, and not confused by details and accessories, must be played in a quick tempo, so that the isolated elements may be brought nearer together and into connection, otherwise the ear will try in vain to catch the general idea of the scattered elements, and the plan and unity of the whole work. Compositions of this sort resemble those optical toys in which a figure in fragments only assumes its perfect shape by rapid rotation.

The public does not generally care about *Adagios*; this arises from a sort of shortsightedness of the ear

(if such a phrase be permitted), which fails to grasp or embrace the rhythmical scope of the piece.

By such considerations every performer will be able to discover from the structure of a piece what its normal tempo ought to be.

In determining the tempo of a movement, we must therefore examine the number of notes contained in each measure and beat, the number of notes the accompaniment has for each of the melody-notes, and the most prominent metrical figure. We must see if the notes follow each other with regularity or irregularity, in consecutive or interrupted steps, ascending or descending motion, thirds or sixths; if there are such unusual features of notation as chromatic intervals or very wide skips, reiterated notes, higher or lower auxiliary notes and triplets.

All these elements denote a slow tempo. If the metrical structure be clear and the metrical figures simple and uniform, the tempo must be quick, so as to draw the scattered notes together and give them coherence and unity. The rhythms must be examined in the same way to see if they are regular or irregular, varied or persistent; if they contain occasional long notes mixed with short ones; if they begin on the strong or the weak beat, or on the strong or weak part of the beat.

Music's Power as Seen by Many Minds

Music is a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for a moment gaze into that!—CARLYLE.

"The famous violin studies of Kreutzer are so important that they deserve the appellation which is sometimes given to them as the 'Bible of the serious violin student.'"
—JOSEPH JOACHIM.

"Another new possibility of the modern American organ is in the union of the organ and orchestra, using the organ not necessarily as a solo instrument primarily, but rather as a second orchestra. With modern develop-

ments in wind pressure the two may balance like two orchestras, making rich possibilities for the modern composer.—MARCEL DUPRÉ.

I think I should have no other want if I could always be filled with music. Life seems to go on without effort while I am listening to it.—GEORGE ELIOT.

"Love for music is best maintained by an understanding knowledge of it. If you like music in an unthinking and sensuous way you are only like a cat basking in the warmth of the sun without regard to the source of satisfaction."—SIR DAN GODFREY.

One never finishes with Beethoven or with Bach, or with Brahms. It would take more than one lifetime to encompass them.—YOLANDA MERO.

The pedal naturally is a wonderful aid in the search for tone quality; but this is a subject much neglected by students generally.—MARIA CARRERAS.

"I always feel that Paderewski, Caruso, Kreisler and all musicians who have put themselves body and soul into their art, are affording themselves and their listeners a glimpse of 'immortality and eternity right here on earth.'—MAX ROSEN.

Bach's Two and Three Part Inventions as a Foundation for Polyphonic Playing

By the Noted Virtuoso, Teacher and Composer

GEORGE F. BOYLE

TO THE UNFORTUNATE student struggling Laocöon-like in the serpentine coils of a Bach *Fugue*, several questions are apt to suggest themselves. Why should he be compelled to undergo such an ordeal? Of what use is it, and to what—if anything—can it be expected to lead? It is the aim of this article to answer these questions and to suggest certain means of rendering the student's struggles less painful and more profitable.

In the first place, a realization must be awakened not only of the importance of, but of the actual necessity for, a complete mastery of polyphonic playing, if the student hopes to become anything more than a flabby amateur—using the term in its most flippant and superficial sense. The truth of this assertion is evident when it is realized that the polyphonic style has been the idiom employed by the greatest composers of every period in their most profound works, or, at any rate, in many moments of these works.

Before this truth can properly be grasped it will be necessary to give a simple, non-technical definition of the word "polyphonic." Using the terms in a practical and general sense—from the performer's and not the theorist's standpoint—we can accept the adjectives "polyphonic" and "contrapuntal" as being synonymous, used in contradistinction to "homophonic" or "monophonic." Homophony is a style of composition in which a single melody is supported by an accompaniment; polyphony is a style in which two or more melodies are heard in combination. In the strictest and most academic sense, true polyphony is present only when the various melodic voices heard simultaneously are of approximately equal importance.

But, in a more modern and practical sense, this is not necessarily true. A homophonic composition in which the accompaniment—or any of the accompanying parts—assumes considerable individual importance from a melodic standpoint, while the principal melodic voice is still being heard, approaches, at that point, a polyphonic style. If this definition is comprehended it will become evident that even those composers who are generally regarded as being exclusively homophonic resort quite frequently to polyphony, even if only for a phrase here and there. This is because the employment of polyphony—of accompaniments which have a distinct melodic physiognomy of their own—results in a richness of texture which is the worthiest setting for the most significant and noble of musical ideas.

Merging Melodic Streams

IT MUST be understood that the various parts (two or more) heard simultaneously need not be fashioned from the same melodic material, although in certain types of composition, such as the fugue, they must be; also that, as long as the composition contains more than one melodic stream at a time, the presence of a purely subsidiary accompaniment does not necessarily rob it of its polyphonic character.

A great deal of specialized training and practice are required for a mastery of polyphonic playing, and the training must be not only physical, but also mental and moral. In other words, it is necessary to cultivate the faculty of thinking and hearing more than one melodic stream at a time and of still being sufficiently conscious of each one individually to pre-

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serve its particular character. This faculty can be developed only by a thorough training in polyphonic playing; and, until it is developed, the student's playing of purely homophonic works or pieces in which there is nothing approaching real polyphony will remain inadequate for the simple reason that his ear and mind will be so exclusively concerned with the melodic voice that he will be unable to give sufficient attention to his management of the accompaniment, no matter how simple it may be.

The works of Johann Sebastian Bach, are generally chosen, for a good and sufficient reason, as the stepping stones to proficiency in contrapuntal playing. This amazing man not only brought the polyphonic style to complete perfection but also had the generosity to write for the student, in the intervals between the composition of gigantic masterpieces, a number of studies designed to enable him to reach a real command of polyphonic playing. The serious student will surely accept

this help from such a supreme authority with reverence and gratitude.

The student's struggles with a Bach fugue, particularly the fugues from the superb collection of pieces (forty-eight sets of preludes and fugues) known as the "Well-Tempered Clavichord," are simply the result of approaching this mine of musical beauty long before the student's specialized training in polyphonic playing warrants it. "The Two and Three Part Inventions" were intended by their creator as studies; the "Well-Tempered Clavichord" was not. Using the pieces in the latter work simply as exercises in polyphonic playing is a desecration of one of the noblest of musical masterpieces and is on a par with considering the *Emperor Concerto* of Beethoven as an exercise in arpeggio playing, or the Liszt *B minor Sonata* as an octave study.

"Stinting" the Fugues

HE WHO takes up the "Well-Tempered Clavichord" while still unprepared musically and technically for an un-

folding of its manifold beauties simply debars himself from one of the greatest joys possible to the true musician. Remembering his efforts to extricate himself from its polyphonic mazes, during which he was quite naturally oblivious to the marvels everywhere surrounding him, he is not likely to return later, on a pleasure trip, to the scene of his painful misadventures.

We have all had some analogous experiences, I suppose, in the realm of literature, by having been made, in school, to parse and analyze some great piece of English prose or poetry as a lesson in grammar, with the result that we have never since been able to lose entirely our initial conception of it as being an "exercise." Its true spirit and beauty continue to elude us. For this reason I wish to advise most earnestly that a very thorough study be devoted to the "Two and Three Part Inventions" before attempting the "Well-Tempered Clavichord," at least by the serious student who intends to make the study and practice of music his lifework.

A short preface by Bach himself describing the purpose of the "Inventions" reads, freely translated, thus: "A distinct method by which admirers of the Clavichord may learn to play cleanly in two parts and then to manage three parts well; also how to invent and develop good ideas, obtain a singing style of playing and gain a strong foretaste of the art of composition."

It is well to understand the words "Part" and "Invention" as being synonymous with "Voice" and "Composition" (or Creation), so that the "Two Part Inventions" are simply "Compositions for Two Voices." These are fifteen in number, in the following keys: C major, C minor, D major, D minor, E flat major, E major, E minor, F major, F minor, G major, G minor, A major, A minor, B flat major and B minor. The reason for the exclusion of the keys containing a greater number of sharps and flats need not concern us here as it would entail a lengthy and technical description of "equal temperament" or a method (the method now employed) of tuning the piano. Suffice it to say that in the "Well-Tempered Clavichord" (which actually means the "Evenly Tuned Clavichord") Bach has included pieces in every major and minor key.

Horizontal Hearing

THE PRINCIPAL thing to be remembered in approaching these "Inventions," or any pieces of similarly polyphonic style, is that they must be regarded horizontally rather than vertically. It is simple and natural to feel them this way when there are only two voices, and the matter is consequently uncomplicated by any sensation of chordal relations. The ear has no very strong impression of dealing with definite harmonic effects unless three or more notes are heard simultaneously; and it must be remembered that these pieces are written for two voices only, neither of which is supposed to be capable of producing more than a single note at a time.

In two of the "Inventions" (the first and the eighth) Bach has employed a chord with the final note simply in order to give a more sonorous close. The two voices must be felt and heard as two separate and independent melodic streams, each one an organic unit, so far as its completeness and continuity are concerned,



GEORGE F. BOYLE

although both are fashioned from the same melodic material. At the same time, each piece contains some theme or figure from which, by its use in various forms, the bulk of the piece is created—or "invented."

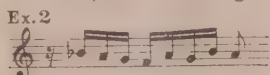
In all of the "Two Part Inventions" the right hand or upper voice is the first to announce the theme, although a possible exception may be noted in the sixth (E major) in which it is perhaps permissible to regard the first two measures in the lower voice (or left hand) as being at least as important as the syncopated descending phrase in the upper voice. Whenever and in whatever form this principal theme or figure appears, it must be emphasized sufficiently to attract the attention, but the other voice must not on that account be subdued to such an extent that its continuity is destroyed or even threatened.

Much of the effectiveness of polyphonic playing depends on this ability to shift the interest, as it were, from one voice to another without destroying the absolute coherency of any individual voice considered as a whole. This is largely a matter of the amount of tonal difference allowed between the various voices and will be considered more fully when dealing with the "Three Part Inventions."

In order to emphasize the principal theme or figure, it is first of all necessary to recognize it no matter in what guise it appears. Figures are often transposed into different keys, a major figure often changed into a minor, and vice-versa; furthermore, a change in one or two intervals in the construction of the figure during any of its reappearances does not destroy its relationship to the basic figure nor make emphasizing it any less necessary in its slightly changed form. The student must be on the alert in order to recognize a figure which is "inverted" or appears in an inverted form—or, to put it more crudely, "upside down!" Compare these two versions of the initial figure of the *First Two Part Invention*:



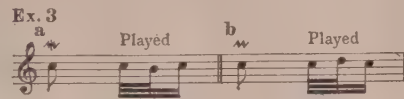
In the first place it will be noticed that they are rhythmically identical, a fact sufficient in itself to establish a strong relationship. In *b* (the inversion of *a*) we begin with four consecutive, descending notes as opposed to the same number of consecutive, ascending notes. Treating the fourth note as also the first note of the next group, we have two ascending intervals of a third followed by a drop of a fifth, whereas, in *a* there were two descending intervals of a third followed by a rise of a fifth. As the original figure may appear in any key, begin on any degree of the scale (not necessarily that on which it made its first appearance), be heard in either the major or minor mode and be permitted a slight change of an interval or so, it follows that the same variations are also possible to its inversion. Therefore, the following:



must be considered also as an inversion of *a* in Ex. 1.

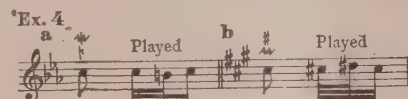
In order to preserve the continuity of each individual voice it is essential that a great deal of practice be devoted to each one alone (each hand alone), its proper phrasing and dynamic shading being duly observed. It must be felt as a complete melodic stream which is not dependent on any assistance from its companion voice to make it musically intelligible. Naturally the effect will be really satisfactory only when the voices are combined, but a decided attempt must be made to regard each one as complete in itself. This is the very essence of polyphonic playing.

Although the proper method of interpreting the various ornaments to be found in these "Inventions" (and elsewhere) has no essential connection with polyphonic problems and therefore no proper place in this article, the mordent and the inverted mordent are so copiously sprinkled throughout these pieces that I am impelled to give a few hints regarding them. The mordent (*a*) and the inverted mordent (*b*)



imply a repetition of a principal note separated by an auxiliary note, the auxiliary being below the principal note in the mordent and above it in the inverted mordent. The auxiliary note may be separated from the principal one either by a half-tone or a whole-tone, depending upon the degree of the scale on which it is used. In other words the auxiliary note must remain in the key unless it is specially marked to be played otherwise by the addition of an accidental to the sign.

Thus, a mordent on F will call for FEF if the piece is in C major, and the same sign will imply F Eb F if the key signature is that of C minor; similarly an inverted mordent on F# will be F# G F# unless the key signature contains more than two sharps, when it becomes F# G# F#. Deviations from this rule are specially indicated, as, for example:



The auxiliary note of these ornaments will also be affected by any accidental which may have been employed before a note of similar pitch earlier in the measure.

The rhythmic figure of three notes created by the playing of the mordent (or inverted mordent) will vary somewhat, according to the tempo and context. It must be kept in mind that the first note of the mordent should invariably fall on and not before the beat. The two extra notes called for by this ornament are in a sense parasites, as the measure in which they are to be played is complete without them, so far as its time-value is concerned.

Therefore, a certain amount of time-value must be taken—or robbed—from some note in order to allow the mordent to be played. The note so shortened must invariably be that over which the mordent sign appears. If the first two notes of the mordent are played before the beat, allowing the last note to strike on the beat, time-value is subtracted from the preceding note; this is wrong. As a rule, the last note of the three which make up the mordent (regular or inverted) should be longer than the others, but whether or not this is possible, and, if so, how much longer it may be, will depend on the tempo of the piece and the length—or time-value—of the note to which the ornament is attached.



In *a*, the B on the third beat is sufficiently long to support a mordent whose last note is considerably longer than the first two; also the F in the lower voice is long enough to permit of the three notes of the mordent being played before the next bass note (D) is heard. The tempo of *b* allows the last note of the mordent group to be longer than the others; but, in order to avoid lingering on the F in the lower voice, the last note of the mordent group will have to be played with the D in the lower voice. In *c*, the tempo is so rapid that we have no time to permit the last note of the mordent to be any longer than the preceding two.

It must be remembered that the notation used would be the same for *a*, *b* and *c*, simply a mordent over B. The last effect (converting the mordent into a triplet) should be avoided, except when it is unescapable by reason of the rapid tempo and the shortness of the note desiring the ornament. Many students who are well aware of the rule calling for the first note of the mordent to fall on the beat, nevertheless fail to perform it accurately by attempting to accent the last note of the group, which generally compels them to allow it to fall on the beat, instead of after it.

The "Three Part Inventions" are also fifteen in number and follow the same plan with regard to key, so that any piece in this set is in the same key as the piece bearing the same number in the "Two Part Inventions." The "Three Part Inventions" or "Compositions for Three Voices" should be considered in the same manner as the "Two Part"—horizontally rather than vertically—so that we comprehend any piece in this set as being the result of three separate and individually complete "songs" (although all made from the same thematic material) heard at one and the same time. When speaking of the voices or parts it must be remembered that they are "numbered" solely with regard to pitch, and not in the order of their entrance; for example, the highest voice is called the first voice even if it enters last; the middle voice is known as the second, and the lowest as the third. They might also be termed soprano, alto (or tenor) and bass.

The Tri-Color Pattern

AS WE NOW have three voices instead of two, it is not necessary for each voice to preserve quite the same degree of activity as was the case in the former set. We are occasionally confronted by a seeming hiatus or gap in the melodic stream, when examining each voice individually, in the shape of a rest or a note considerably longer than its neighbors; but this interruption in the general flow is more apparent than real and must not be allowed to affect the continuity of the voice as an organic unit.

As it is of prime importance to preserve the impression of dealing with three separate and individually complete streams, it will be necessary to give each one alone a great deal of concentrated attention. This can best be accomplished in the following manner.

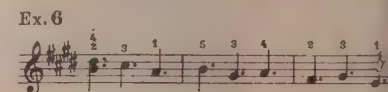
Play each voice alone straight through, hearing it as an unaccompanied and melodically complete unit. In order to preserve the impression of its absolute unity play it through with one hand. One would naturally play the first voice with the right and the third voice with the left hand, but the second voice, which will be divided between the two hands for physical reasons when the piece is being played in its complete form, should also be played through with either one hand or the other. This will help to heighten the impression of its continuity. After this has been done, play the first and second voices together, leaving out the third entirely; then the second and third together without the first; and finally, the first and third together, eliminating the second.

In doing this remember that neither hand should play more than a single note at a time; the hand must be considered as a voice incapable of sounding a double note. In other words, in the first method the first voice will be played entirely by the right hand and the second entirely by the left; in the second the right hand will play the second voice and the left the third; and in the last case the right hand will play the first and the left the third.

Preliminary Fingering

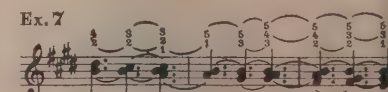
A certain amount of practice will be required to gain certainty and fluency in this, but the result will be well worth the time expended on it. It will not be necessary or even advisable to adhere strictly in all cases to the printed fingering when practicing in these ways, as the fingering to be employed when the piece is completed will occasionally be complicated by the necessity of playing two voices with one hand. So far we have done nothing, and the fingering used should be the which is most natural for the part considered as a flow of single notes. What we have really done now is to convert a "Two Part Invention" into three "Two Part Inventions," although the resulting effect will not be quite so complete as was the case in any of the pieces in the first set, as we have here in each case played only two thirds of the whole. It is hardly necessary to practice the entire set of "Three Part Inventions" in this manner, but, if this course is pursued in three or four of them, an insight into polyphonic construction will have been acquired which will be invaluable and really essential to the intelligent performance of contrapuntal works.

Now each hand should be practiced alone with the proper fingering. We here encounter for the first time the very real problem of playing two parts or voices with one hand. The pitfalls to be avoided can best be recognized by taking as simple an example as possible. Examine the first and second voices in measures three, four and five of the *Three Part Invention*, E major, number six. Each voice, considered separately, sings five consecutive descending notes. Play these two voices with both hands (the first as single notes in the right and the second as single notes in the left), first playing the right-hand *forte* and the left *pianissimo*, then reversing this procedure. Each stream of five consecutive notes can be clearly heard. No attempt to preserve the same effect of two separate continuous streams while playing the passage with the right hand alone. A perfect legato will of course be necessary for this as will also be the avoidance of an undue overlapping. The passage must not be allowed to degenerate, through an absence of legato in each part, into the following:



which completely destroys the polyphonic effect, or the impression of hearing two voices.

It should not, however, by undue overlapping become something like this:



Here we are sometimes confronted with three voices, and as another part is being played by the left hand, we are perplexed by the phenomenon of hearing occasionally four different notes from three voices, none of which is supposed to be capable of producing more than one tone at a time! Considered for a moment harmonically instead of polyphonically (vertically) (Continued on page 238)

The Art of Giving an Interesting Lesson

By ARTHUR A. SCHWARZ

THERE IS a way to interest pupils and to get them to enjoy practicing—one that is almost infallible. For it not only makes the music something vital but also inspires admiration for the teacher and confidence in him.

Let us first remember that children are bombarded on all sides by popular music; and remember that, like grown-ups, they are imitative and gregarious. It is impossible to resist the will of the majority. At home, at the movies, at the radio, in fact, on all sides, the strains of popular music are heard. So it is no wonder that every pupil tries to play popular songs and even asks the teacher, "Is it all right to play some popular music? My friends often ask me to play a popular piece for them."

Outside of the fact that a teacher's admonition not to play that "trash," is as effective to the pupil as the sign, "Do not touch. Paint," is to the small boy, the teacher errs in dismissing popular music abruptly instead of turning it to good account. No teacher can afford to ignore the desire of every pupil to be accommodating to friends. The teacher should consider the child's family. If big brother likes popular music and plays it, or if sister does the same, the small child will do likewise.

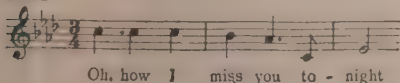
Lending a Sympathetic Ear

SUPPOSE THE teacher lends a sympathetic ear to the pupil's request to play a popular piece and talks as follows: "If you will study your lesson faithfully I will not only finger your popular piece so that you can play it without faking, but I will also even put effects in your piece so that it will sound much better. But I expect you to go half way and do your share. That is only fair."

If the teacher plays a popular number with full harmony, scales and arpeggios, or adds some catchy musical figures, his ability will be greatly enhanced in the eyes of his pupil. It is a simple matter for the teacher to interpolate figures from the classics that will enrich any popular piece. By using figures from Czerny-Liebling, for instance, pupils can be stimulated to practice those etudes in order to put some of the technical figures into their popular pieces. Once pupils are shown that these exercises enhance the playing of the music so many friends request, they will study assiduously to learn them. One girl who "hated" exercises practiced the scale of E flat and A flat one hour every day for an entire week because she was to play them in a popular piece for "the girls at the club."

Nor will pupils neglect their lessons in their enthusiasm for popular pieces. When a pupil agrees to meet the teacher half way he usually keeps his word. Also, how much pioneer work the teacher who is not afraid to give a popular piece can engage in! He can show the pupil that many popular tunes are derived from the classics—can show that their very tunefulness is due to this fact. Here is the beginning of *Oh, How I Miss You, To-night!*

Ex. 1



Oh, how I miss you to - night

Now take the opening melody in Chopin's *Nocturne in D flat, Op. 27, No. 2.*

Ex. 2



The key of *Oh, How I Miss You To-night* is A flat, but one can see where the melody originated.

Again, play the first strain of *Always.*

Ex. 3



Why, of course that strain comes from the slow movement of Chopin's *Fantasia Impromptu!* The popular song is in waltz time, and but one note of Chopin's melody is left out. Here is the Chopin tune transposed to the key of F:

Ex. 4

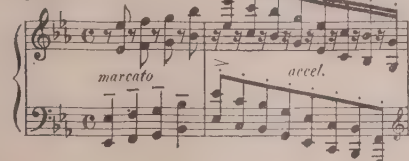


What teacher will be wise—the one who says these popular songs are "trash," or the one who shows that Chopin inspired the melodies of these songs?

By making good use of scales (arpeggios, chords and etudes, when a pupil wants to learn a popular piece, the teacher can prevent that terrible fault in popular playing—faking. A few illustrations will show what can be done in "fixing up" popular airs.

Let us start with *The Glow-worm* and give the introduction thus:

Ex. 5



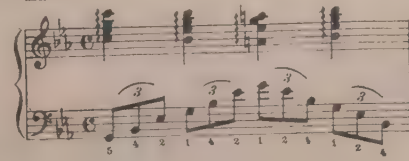
Let the measures 21, 22, 23 and 24 stand as written, but, when repeated, play thus:

Ex. 6



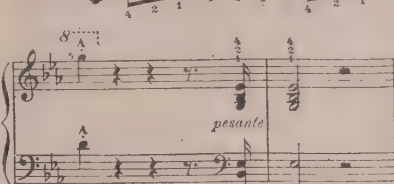
In measure 40, play the arpeggio of E flat in triplets in the left hand while the right hand plays an octave higher than written, thus:

Ex. 7



Right here the wise teacher will turn to Czerny-Liebling, Book One, and show how etudes 57 and 73 will help one to play this passage of *The Glow-worm* fluently. In the last three measures of this popular piece the arpeggio of E flat is introduced again, thus:

Ex. 8



In *The Glow-worm*, full harmonies should be used wherever possible, if the pupil can play chords with ease.

A boy who refused to study music with anybody became interested in finding harmonies in popular music. That boy has broadcasted *The Glow-worm* twice and it has been no trouble to get him to play Friml, Nevin and *The Volga Boat Song*. Next he wants the *Military Polonaise* and the *Prelude C Sharp Minor*. The writer still sandwiches popular music in between the other music and is giving the pupil Czerny-Liebling. Is it necessary to say that he likes to study?

Take *All Alone*. McCormack has sung it on the record; so the teacher who dismisses it as "trash" challenges the great tenor's taste. It would be wiser to give *All Alone*, with a few interpolations and some comments, thus: (In popular music the *Chorus* is the thing, and teachers need not bother with the verses):

Ex. 9



The first three notes are those of *Home, Sweet Home*, and they are the first three notes of number three of Strauss' *Wiener-Kinder Walzer*, except that the latter is in E flat. The counter-melody in the left hand will teach the pupil to *listen* and to bring out all such themes whenever they occur in good music.

Measures seven and eight may be played thus:

Ex. 10



(Show that this figure is in a Chopin *Scherzo*, and have it studied rhythmically.)

Take measures 13, 14 15 and 16 of the same piece:

Ex. 11



Play the third measure in A Major and you have part of the melody in Schubert's song, *Praise of Tears*. No wonder those measures in *All Alone* sound so good!

With *What'll I Do*, or a similar number, the teacher can introduce bird effects, chords in crossing and runs from different teaching pieces. Even interlocking octaves can be interpolated.

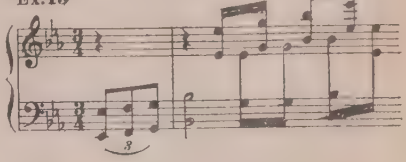
Here are some effects that my pupils practiced carefully in order to play them at their clubs.

Ex. 12



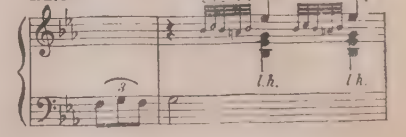
Crossing hands and playing chords is very effective and good for technic. Here is a good variation in interlocking octaves:

Ex. 13



If the bird-like effect (See Example 12) is played throughout such a piece as *What'll I Do*, written in E flat, the sixth measure can be played thus:

Ex. 14



The last measure of such a piece can have the final run in Richard's *Warblings at Eve*, played by the right hand. Just watch a pupil practice that run if he can put it in a popular piece!

As for the Fox-Trots, the teacher can work to avoid the pounding that pupils adopt in playing such music. Do not forget Rachmaninoff, Kreisler, Levitzki and John Powell play Fox-Trots. I myself saw the interest with which Rachmaninoff listened to Paul Whiteman's Band. And he did not seem bored; nor did he act superior.

Let any teacher suggest to his pupil that he will gladly help him to play popular music "with effects," if the pupil will promise to study his regular lesson. The results will be gratifying to both. Scales, arpeggios, chords and exercises will seem excellent adjuncts to playing; and, once the utility of technic is sensed, the teacher has an easy road. Do not be afraid that a popular song or two will spoil the pupil's taste for good music. It will help.

Self-Help Questions on Mr. Schwarz's Article

1. How may "popular" music be made an incentive to technical study?
2. In what ways may "popular" music be embellished?
3. Where may material be secured for such embellishments?
4. Select four "popular" pieces which obviously originated in classical compositions.

Getting Right Down to Business

By Florence Piché Foster

EVERY teacher feels impatient when he thinks of the time it takes to get a beginner "under way." Does he ever ask himself if he is having that pupil do unnecessary things? For example: Is he trying to teach him relaxation when he plays naturally in a perfectly normal muscular condition? Is he giving him wrist strengthening exercises when he already has a strong wrist, or extension exercises when he can over-stretch an octave? Does he waste time hunting big words with which to camouflage his ideas instead of expressing them in the simplest, plainest and shortest way? The teacher who does not do this is the greatest offender when it comes to wasting lesson time.

Some pupils have a nervous habit of putting their hands down in their laps after each and every little thing they do or mistake they make, and it takes time to get them back over the keyboard each time it is done. Explain to them that they are paying you to watch them do this. An interested pupil will always ask some questions and this should be encouraged; but some have a rather wily habit of asking each and every question they can think up in order that they may not too glaringly expose the fact that their lesson has not been well prepared. We will now consider some short cuts "to getting under way."

Have the pupil lay his hands down flat on his notebook with the fingers and thumb spread as wide apart as he can get them; then draw the outline of each hand and wrist and attach the date. As you proceed to examine his hand for weaknesses, put an "X" and number on the diagram wherever there is a weakness so that notes of their progress may be made at subsequent lessons. When the weakness is overcome the X's may be erased. This will serve greatly to increase his interest in his hands, which he has learned are his tools and must be kept in good condition in order to do efficient work. To show him his improvement in extension work, have him lay his hands over the old drawing with the thumb placed exactly where it was at first; then, spreading the hand as wide as possible, draw the new outline for the little finger and add the date, which will show a marked improvement in hand extension if the exercises have been faithfully used.

Practical Hand Tests

After the diagram is made ready:

1st. Examine the pupil's hand to locate the weak joints. Find out which one gives way when a five-finger exercise is played with the hand in correct position. Then have the pupil play a scale, using the hand touch, with this one weak finger curved at both joints. Try this with each weak finger in turn.

2nd. See if the pupil plays on the side or joint of the little finger. If he plays on the side, have him take a good hand position over five keys, holding down 1, 2, 3, and 4, while he curves number 5 high and gives a strong stroke with it exactly on the point of the finger.

3rd. The fourth finger is always the weakest. If a trill is played in triple rhythm on 3 and 4 alternately, putting a strong accent on the first note of the triplet, it will strengthen the weak fourth. Use the triplet trill with 4 and 5 also. If the pupil listens to himself play three notes with the accent used in speaking the word *merrily* he will get the triplet more easily. He must strongly accent the first syllable.

4th. Note whether the thumbs have a good vertical stroke, playing independently from the third joint (not allowing the arm to play it except to start phrases or runs). Place 5, 4, 3, and 2 in good position, holding down the keys so that the thumb may practice its stroke from the third joint.

The horizontal action of the thumb must now be developed.

Ex. 1

R.H.
L.H.

Hal - le - lu - jah same word with each exercise.

As the thumb is naturally inclined to accent, these exercises are designed to keep the accent off the thumb:

5th. If the pupil's hand is closely knit so that the fingers do not spread apart easily, the following exercise will show an appreciable improvement in two weeks:

Use the wrist of one hand to stretch the ligaments between the fingers of the other hand. (a) Insert the wrist

of one hand sideways (just above the joint) between two fingers and slowly turn it so that it spreads the fingers wide apart. Hold it this way till you count five slowly. (b) Next stretch them in this way in front of the ends of the white keys. Put the thumb and second finger in front of the ends of the keys. Then push and spread them till you feel a decided stretch. Count five slowly. Keeping the thumb where it is, let the second come up over the keys and place the third in position to be stretched with the thumb. Hold each pair till you count five, stretching in turn 1 and 2, 1 and 3, 1 and 4, and 1 and 5. (c) Next, placing the little finger of the left hand on a key, play each finger in turn on every second key, holding each one you play till you have five keys down. If you cannot grasp five in this way, holding 4, 3, 2, down, let the fifth slip off and add the thumb. This exercise may be worked first from the little finger end, as it is easier thus from the thumb end.

6th. Test the strength of the wrist by having the pupil see how many times he can raise the hand perpendicularly to the wrist. Compare the strength of the two wrists and make a note of it, so that all progress may be registered later.

These exercises show results in the purpose for which they were designed quicker than any I have found in twenty-five years' teaching, and I hope they may help someone.

A Great Time Saver for Practice Hour is what, for want of a better name, I call "Tacking." A mistake in playing, considered from a merely mechanical standpoint, is a wrong measurement of distance from one note to the next. If I have played every note in a selection correctly it means that I have measured the distance from one note to the next, all through the piece correctly. If I make a mismeasurement, I play a false note. On this premise, therefore, is established this simple rule for quickly correcting a mistake.

Ex. 2

Take this above for example, I play it, and forget to sharp F. I have measured the distance from E to the next note incorrectly. Placing the third finger on E and fourth on F sharp, I play them alternately several times, putting a strong accent upon F sharp every time. In this way I see, feel and hear the note corrected.

Years are wasted going back over long runs or phrases in order to correct one wrong note, while one merely has to begin with the last correct note struck and tack it securely to the corrected note with nothing but the right fingering. Wrong fingering would spoil our plan completely. Do this several times; then try the phrase, run or measure in which it occurs. If it continues to be wrong, correct it again, till it is mastered. The length of time it takes to correct it will depend upon the number of times it has been wrongly played. My pupils have used this plan with very surprising and gratifying results.

Divide the Senses

In the playing of almost every piece of music we come to places where we have to divide our senses as it were. The hands are so far apart and it is impossible to watch both. Upon examining the passage more closely we find it possible to feel one part while we watch the other. We play one hand by the sense of touch and the other by the sense of sight. This plan is very readily adaptable to the playing of skips, which seem so difficult the first time we try them. The whole trouble lies in the person's trying to connect with the eye the three notes of the skip which lie so far apart. Let us feel the bottom two notes with the correct fingers, while the eyes are fixed upon the highest note only; then in one count or impulse play the skip. That is dividing the senses in one hand; but, in memorizing a passage in which the hands are very far apart, try over each hand separately and decide which one can be most easily played by feeling only; then use your eyes for the other hand. The difficulty in playing a passage often is due to the fact that we are watching the wrong hand. It is a long time before the location of keys, at the extremes of the keyboard, is passed over to the subconscious mind. When the hands have to play very far apart and it is impossible to see both in a difficult passage; try this little scheme of dividing the senses. It will help over many a hard place.

Mental Tempo

In all your teaching, do not forget that every mind has its own tempo. It is natural for some people to think slowly, while others think quickly. After a few

weeks with a new pupil the teacher ought to know that pupil's mental tempo. Present ideas faster than your pupil can take them in, and he is confused. Present the ideas too slowly, and his mind wanders off and he ceases to concentrate. One of the best ways of ascertaining his tempo is to require him to bring four or five questions bearing on his last lesson.

Graded Scrap-Books

By Helen Oliphant Bates

EVERY teacher should require her pupils to be in the studio five minutes before the lesson in order to warm up in winter, cool off in summer, and bring wandering minds to the lesson at all times. One means of making this wait inviting and profitable is to provide graded scrap-books for the pupils to read. The scrap-book for very young pupils should contain stories and verses taken from the Junior page of THE ETUDE and other sources, and a few attractive pictures of composers and musical instruments. The scrap-book for older children should contain also stories, verses, and pictures, and in addition suggestions for practicing and short, easily understood articles on history, appreciation and instruments. The album for advanced pupils should contain classified and indexed articles on all branches of musical education.

Quiet Practice

By George Coulter

WHEN you begin to practice a new piece or study, play it with unusual softness, making each note just audible. This allows time for thinking out the notation with the least amount of distraction from noise, for the sounds that you make engage a part of your attention, and the louder and more obtrusively you play, the greater will be the deduction from the mental energy directed to the page. Sounds, especially musical sounds, are seductive things that steal away your brains. Even the great performing musicians when they are creating thunderous tornados of sound have a tense struggle to keep their mind from losing its grip.

After having learned a piece, you may relax attention considerably, and give rein to fancy. But at the beginning think: afterwards, listen and enjoy.

What Active Music Workers Are Thinking and Saying

Speaking of sleep, do you know the story of the man who went to sleep at a concert and was waked up by the usher? "You're snoring," said the usher; "stop it!" "Do I disturb the artists?" asked the man. "No," said the usher, "but you're snoring so loud you're waking up the rest of the audience!"—IGNAZ FRIEDMAN.

It is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to have one of the most genuine and remunerative forms of wealth which it is given to mortal man to possess.—OTTO KAHN.

A good many of the experimenters in modern music seem to me to be headed down blind alleys. They seem to be walking sideways. There is no convincing impression of progress or development in what they are doing.—BRUNO WALTER.

"But any work of art that is to convey a message from the Great Beyond through the medium of the artist, can do so only when the artist is fitted to transmit the message, and unless the artist knows things, he cannot tell them. A small soul and a tiny mind cannot deal with things from the Empyrean. Is it not your own American poet, Longfellow, who says, 'A little cup can hold a little cup of water, and no more!'—CHALAPIN.

"I think the difficulty in using the pedals correctly and effectively arises from the student's lack of understanding the formation of the music. The piece must be analyzed for its construction, before the pedals can be thought of."—OLGA SAMAROFF.

"The brain and mind are one thing and technic is another. You may cultivate the fingers, the throat, or whatever else is used; but without brain and heart, there is no musical education.—GEORGE W. CHADWICK.

Viewpoints and Side Lights

By MATHILDE BILBRO

I

Concerning Minor Keys

THE ETUDE is pleased to announce that arrangements have been made with Mathilde Bilbro, one of the best known American specialists in juvenile musical education and the author of a great number of highly successful sets of studies and pieces, to present certain fundamental teaching problems of great interest to musicians.

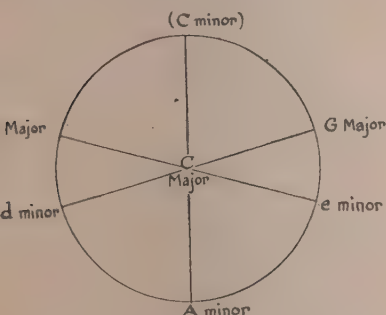
As with all ETUDE articles we urge our readers to study closely and thoughtfully, and then shape their conclusions to fit their own needs. THE ETUDE does not pretend to present articles that are arbitrary in their conclusions. The field of musical education should be kept elastic and be conveniently adjusted to the needs of the individual.

MANY OF my friends are piano teachers. In our discussions, points frequently arise concerning which teachers vary in their method of presentation. For example, not long since, in Miami, Florida, an excellent teacher asked me this question; "Would you call the minor scale based upon the sixth degree of a major scale the *related minor* or the *relative minor* of the Major?"

To my mind this scale is both a *related minor*, and the *relative minor* of the major scale in question. Every key (or scale) has surrounding it a group of closely related keys, some of which are major, and others minor.

C-Major, for example, is closely related to the keys based upon its dominant above (G-major), its dominant below (F-major), and the minor keys based upon the sixth degree of each major in the group (A-minor, E-minor, and D-minor). C-minor, the tonic or parallel minor of C-major, might also be included, the close relation of the two keys being unobscured, notwithstanding the widely different signatures.

The following small chart may be convenient for seeing at a glance the closely related keys:



Hence, as C-minor, D-minor, E-minor and A-minor are all associated (to me, at least) with the group of keys closely related to C-major, they are all in a sense, *related minors*.

A Distinction

MERELY as a term of distinction from other related minor keys, I have found it convenient and practical to refer to the minor based upon the sixth degree of the central major key as the *relative minor*. It is obvious that the *relative minor* is in closer relation than the more indirectly *related minors*. The principle applying to any major key as a center, it is readily seen that the *relative minor* in one group may in another group be a *related minor*.

On this point opinions vary. As teachers, we can only present the matter to our students by whatever method seems to make the principle most clear—for the essential thing is not the method, but the understanding of a principle.

Into any of its closely related keys the central major key will easily modulate

through the dominant of the key approached. Into any, excepting the *relative minor* of its sub-dominant, a modulation may be made directly from tonic to tonic, though modulation through a dominant is always preferable with keys in close relation. As signatures increase in sharps and flats, their keys grow more and more distant in relation to C-major; yet the fact that all keys are related may be demonstrated.

Which Shall be First

RETURNING TO the subject of minor keys, it was in Mississippi when I was with a group of splendid teachers that the point arose as to whether it is best to present first the explanation of *relative*, or *parallel* (tonic) minors. Again opinions differ. My personal experience has been that this point is best determined by the mental maturity of the student.

First of all, the formation of *major* scales, and all signatures, should, of course, be thoroughly understood. Too often we find students who have never gone systematically through the group of major scales and signatures. They play, but they know very little of what they are doing—just as a parrot says, "Polly wants a cracker."

For instance, the Editor in twenty years of varied teaching experience followed a method diametrically opposed to that which Miss Bilbro explains in this article. He found that it was simpler in the case of his pupils to teach the *parallel minors* as related to the major scale, rather than teaching the *relative majors*. That is, he taught C major and then C minor and not C major and then A minor. This method is fully explained in *Mastering the Scales and Arpeggios*.

Both avenues of approach have their good points and their weak points. It is important for the conscientious teacher to become acquainted with all legitimate means and then to use the one which individual experience proves to be best.—EDITOR'S NOTE.

Supposing major keys to be understood; if the student is of adult age both the *relative* and *parallel* minor scales may be presented at once. With signatures understood, it is not difficult to make clear to the mature mind the distinction between these scales—which is in name and manner of formation—and their identity, which is in tone. However, with younger students, it has always been a fixed principle with me to set forth the *easiest* idea first.

Before advancing far in the understanding of minor scales it seems necessary to obtain some stable rule for establishing signatures. To the average young student it seems very much like placing the cart before the horse, when one first forms a minor scale and then hunts for a signature to fit.

Getting Results

PERSONALLY, I have secured better results with students by presenting first the *relative minors*, and teaching the association of both a major and minor scale with every signature. This gives the *pure* or *normal* mode of the minor as a basis, and makes plain the one signature for two scales. It is then not difficult to explain the necessity for raising the

seventh tone, thus forming the *harmonic mode*, and the subsequent development into the *melodic*, and *mel-harmonic* (or mixed) modes. This alteration of the sixth and seventh tones does not, in the students' mind, conflict with the signature, because the latter has been established before these degrees were altered. Thus the student acquires the rule that any signature may indicate a minor as well as a major key.

The seven sharps and seven flats signatures being rare, and the young student, at this point, scarcely expected to cope with these formidable keys, their study may be dealt with at a later period.

Presenting the Idea

PRESENTING THE *parallel minor* first, by the simple rule of lowering the third and the sixth degrees of the major scale, involves not only a good bit of obscurity as to signature (to the immature student), but also produces at once the *harmonic* mode, reversing the order of difficulty in constructing the four modes. It is simpler for the student to learn the *pure*, or *signature* mode, and then to construct the other modes, than to learn first by a short cut the *harmonic* mode, and find himself afterwards obliged to puzzle out some signature from which to find the *pure* or *normal* mode.

Then too, by this method we cannot establish a fixed rule, as we did in the case of *relative minors*. We can scarcely say that in any *signature* we may construct a *parallel* or *tonic* minor, for the reason that some keys are *major only*. Examples: D-flat, G-flat and C-flat.

While, of course, the teacher understands that we may cover the point by employing enharmonic keys, this sudden change of signature would be confusing to the unprepared mind of the student just beginning the study of minor keys. Many a puzzled little pupil—or even an older one—might say, "If you call it D flat Major, then why not d flat minor?"

Well, suppose we should consider *d flat minor* as a key, what would be its *relative* Major? F flat, naturally. Is *F flat Major* an established and recognized key? As a rule the student is not at a stage to understand this explanation, nor to appreciate the use of enharmonic keys.

A Practical Viewpoint

CONSIDERING such points, to me it seems more practical and consistent with general grading to introduce first the *relative minors*. Afterwards, when advancement warrants, it may be simply shown how *relative minors* are themselves *tonic minors* in other signatures; and, with a little further advancement, it gradually becomes clear why a few keys are treated as *major only*, and a few as *minor only*, from point of signature. When a student knows, and can recite, *key signatures* (major and minor) as readily as he recites a multiplication table, there is no trouble in making clear to him *enharmonic changes*.



MATHILDE BILBRO

One more point regarding certain terms as applied to minor keys. Another teacher says, "About the *signature mode* of the minor,—I hear it called *pure*, and *normal*, and *natural*. Is one term better than another?"

As to which term is used it really matters little. Personally, I use the term *pure* or *normal* in preference to *natural*, for no other reason than this: The term *natural* has been applied to another very different scale, viz: *The Natural Scale* which is based upon the law of vibration, and which proceeds from a given tonic, in a succession of perfect fifths. This scale is always essentially *major*.

None of the points in this article is set forth as the only, or infallible method of presenting the musical ideas in question, but simply as a means by which in my teaching experience I have gained most satisfactory results.

Self-Test Questions on Miss Bilbro's Article

1. What keys are nearly related to C major?
2. What is the distinction between a "related" minor key and a "relative" minor key?
3. Through what chord may we readily modulate into any "related" key?
4. Should the "relative" or the "parallel (tonic)" minor scales be taught first, and why?
5. What simple rule will change a major scale to its parallel minor?

A Bugbear Turned to Account

By Ruth L. F. Barnett

How the music teacher dreads the summer vacation week! It means broken appointments, half-prepared lessons and loss of income. If he gives one week's vacation, he must spend the next two gathering up loose ends. If he attempts to have lessons go on as usual, he is besieged with excuses from pupils who cannot keep their appointments.

Recently the writer tried using the vacation week for examinations. The information gained more than made up for the loss in practice. No advance information was given out except that the test would be a means of checking up on weak points, so there was no dread of failure nor grind of preparation. When the pupils came for their regular appointments, five questions were given based respectively on hearing, knowledge of keys, coordination of brain and hand, reading above and below both staves, and counting.

A chart on which the result of the test was recorded showed not only the strong and weak points of each pupil but of the class as a whole. The fact that several pupils failed on the same question led to a checking up of the method of presenting that point with the result that a shorter way was found leading to more thorough comprehension. Since then, during the spare minutes of the lesson period, reference has been made to the chart to clear up those questions not satisfactorily answered.

Such a test must be made to fit in with what a teacher requires of his pupils, but the following suggestions may be helpful:

1. Correct and logical naming of notes heard in groups based on scales and triads.
2. E sharp is the sharp farthest to the right in a certain key signature. Name the notes of that scale.
3. With correct fingering play the scale of G, up and down two octaves, omitting E. One trial only.
4. Locate on the keyboard from oral directions the notes one, two and three lines above and below either staff.
5. Exercises with a variety of note-values to be counted, not played.

If the teacher will make his questions comprehensive enough, and if he has patience to explain away the difficulties afterward, he will surely bring about a worth-while improvement in the musical intelligence of his pupils. Thus the disadvantages of a vacation week will be more than offset by its benefits.

An Excellent Program of Compositions by American Women

Prepared by Clifford Bloom

- I
Piano: Prelude and Fugue, Op. 81
Mrs. H. H. A. Beach
- II
Songs: Pierrot Jessie Johnston
My Bairnie Kate Vannah
Lullaby Agnes Woodward
- III
Piano: La Coquette Mana Zucca
Polish Caprice Mana Zucca
Scarf Dance Cécile Chaminade
- IV
Violin: Hungarian Camp Song
Helen Ware
Hungarian Love Song
Helen Ware
Valse Joyeuse... Theodora Dutton
- V
Piano: Tarantella in A Minor
Anna Priscilla Risher
Intermezzo Paula Szalit
Improptu Lily Strickland
- VI
Songs: I Would Send Thee a Rose
Florence Turner-Maley
Near the Well
Agnes Clune Quinlan
I Will Come Back Again
Kate Vannah
- VII
Piano: Valsette de Ballet
Mary Helen Brown
Etude de Concert.... Fay Foster
(Reprinted from "Better Homes and Gardens.")

Sharps and Flats Contest

By Helen Oliphant Bates

A "SHARPS AND FLATS CONTEST" forms an incentive to practice each item of the lesson assignment. Sharps are awarded for each well prepared item of the lesson and flats are given as demerits for each unprepared item of the lesson. A specified time limit, preferably about one month, is set for the contest, at the end of which time a prize is awarded the pupil with the largest number of sharps. Two sharps must be deducted from the number of sharps for each flat received.

The list of points is optional and may be varied to suit the needs of the individual teacher, but a sample list is appended as a guide:

- 25 sharps for each piece learned within the time limit of the contest.
- 10 sharps for each piece reviewed or completed within the time limit of the contest.
- 10 for each duet entirely learned.
- 5 for each duet partially learned.
- 5 for an essay on a specified or optional musical subject.
- 5 for each written lesson.
- 3 for each study.
- 1 for each scale or technical exercise.
- 1 for each exercise in transposition or melody harmonization.
- 1 for each hour practiced.
- Flats may be given as follows:
- 2 for each lesson missed.
- 1 for tardiness.
- 1 for each unprepared item of the lesson assignment.
- 1 for each mistake.

A large piece of cardboard with the rules of the contest and the competitors should be placed in a conspicuous place. The progress of pupils should be marked. Competition is always keener when pupils know their exact place in the race.

What Music is Doing for College Students

Music has become an indispensable part of college life. It is of inestimable value to the college proper, and of great material and spiritual benefit to the student who takes an active part in it. This is the composite sentiment of nearly two hundred presidents of American colleges and universities and heads of music departments in institutions of higher learning who contributed to a survey of college music just completed by the Conn Music Center. The survey shows that musical training in colleges has doubled in popularity in ten years.

Music not only adds color to college athletic events, supplements and rounds out the varied activities of the campus and assembly hall, but also is of distinct advantage to the members of the glee club, the sextette, the college orchestra, band or whatever other organizations may be functioning within the college, in the opinion of these college executives.

Great stress is laid by college heads on the benefits of musical training in character building, the survey revealed. Fully one-fifth of the college executives who contributed the results of their experience to the survey considered this the best argument for music in their college or university. Others mentioned the social and cultural advantages accruing to the music student, the effect of music in refining the student's taste for art, music as an aid toward developing clear thinking, improving the discipline and enhancing the student's power of concentration, as well as making for better team work and coöperation in college matters. Music on the campus as an outlet for surplus energy and as a help in getting many youths through school, was brought in by still others.

All but three of the colleges represented in the survey find their musically trained students more efficient in their studies than those not so trained. "They usually make grades above the average," is the experience of Bethel College, in Tennessee; and DePaul University at Chicago finds "musically trained pupils at the top in their studies." At Wellesley "our best musical students are invariably those having honors in academic subjects," and at Lombard College, Galesburg, Ill., "the students in our music school are all above average in their academic work."

That music is the greatest deterrent to crime, is the opinion voiced by the dean of the college of music of New York University, who wrote: "If we were to organize a band or orchestra in every public school, high school, college, university, boys' or girls' club, or place an instrument into the hands of every boy or girl at an age when understanding and appreciation become evident, so that the child's mind is aroused sufficiently to make him want to excel in the instrument which he likes best, I believe that we would have in from ten to fifteen years, from fifty to seventy-five per cent. less dope fiends, criminals and gamblers in the United States."—From the *Boston Transcript*.

Haydn's Opinion of Esterhazy

THAT Haydn was neither stupidly unaware of the disadvantages nor crassly unappreciative of the advantages of his secluded life at Esterhazy cannot be doubted when we read the following, from Brenet's biography of the master.

He wrote to "the noble, esteemed, and excellent Frau von Genzinger" after winter's visit, "I found everything upside-down at home. For three days have not known whether I was music director or musical lackey . . . My pianoforte, which formerly I loved so much, was capricious, disobedient, and irritated rather than calmed me . . .

I could scarcely sleep. I was tormented with dreams. The best of them was when I thought I heard the opera *Le Nozze Figaro*. The wretched north wind wove me and nearly tore my nightcap from my head. In three days I lost twenty pounds in weight, for the excellent Viennese food is far away. . . . Here, at Esterhazy, nobody asks me, "Will you have your chocolate with or without milk?" "Do you prefer your coffee black or with cream?" "What can I offer you, my dear Haydn? Will you have a vanilla or a pineapple ice?" If I only had a bit of good Parmesan cheese, especially on fast days, to help down the macaroni and spaghetti!"

On the other hand, he said "with a sincerity to the friends of his old age 'My prince was always satisfied with my work. Not only had I the encouragement of his constant approval, but being at the head of an orchestra entirely under my orders, I was able to make experiment and try effects. Cut off from the rest of the world, I had nothing to worry about and I was compelled to be original.'"

Sounds from the Flowery Kingdom

THE Chinese instrument, still used in this day, known as the Kin, is believed to have been invented by Fo-Hi, one of the first great religious leaders in China.

The Chinese believe that the mythical bird Fung-Hoang invented their scale of half tones and whole tones. The male invented the whole tones and the female the half tones.

The Chinese had books upon music eleven centuries before Christ.

The Chinese King or "stone piano," a collection of suspended stones struck with a mallet, dates from 2300 B. C.

The ancient Chinese drums and gongs were often as large as their performers.

The Japanese had a high regard for music, and it was customary for their diplomats to sing their missions instead of speaking them.

The Chinese are said to have had eighty-four scales while the Hindus had one hundred and thirty-two.



AS THEY SEE IT IN GERMANY

Carlchen: Father, what kind of a suit is that? Father: That is a suit made for the leader of the Jazz Band.

From *Fliegende Blätter*

Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

Part IX

Sonata XVI, in G, Op. 31, No. 1

WHY THESE THREE brilliant Sonatas should have been bracketed together as one work no mortal can say. They are perfectly independent compositions, having nothing in common but their authorship; but it was a custom of the time, when composers were prolific, to group their works thus. String quartets were usually published in sixes and Sonatas in threes, but no one could tell you why—it was a quite meaningless custom. The three works illustrate vividly the development of Beethoven's style at this, his middle period (1802). In two of them we find novel experiments in key-relationship between first and second subjects, innovations by which the composer seems to have set little store, for although he repeated them now and again, he does not seem to have found much satisfaction in them.

It is worth while pausing for a moment to consider the *rationale* of this matter even though you be no composer yourself. When composers first discovered that, in order to make a satisfactory piece of any extent, it was best to make the second head of the discourse in the key of the dominant, they were only following the dictates of common sense. To get the greatest contrast and relief to the key of C major, for instance, you put your next portion of the music in the key of G—firstly, because the notes of that key are as far away as possible, yet in close relationship to your starting key, secondly, because it gives you something to do to get there, which, when accomplished, you can, without any effort, drop back to your original key.

The reason why the subdominant does not do for a secondary key is that, though easier to get into, it is difficult to leave. Now the human mind finds it a far pleasanter conception to make an effort and then relax than to fall down an easy way and have to get back by an effort. Most musicians feel the truth of all this without putting it in dry words, but I always think the most delicate instincts of our nature are none the worse for having a searchlight thrown on them occasionally.

Now let us turn to "Op. 31, No. 1."

A Whimsical Theme

THE OPENING subject is a thoroughly whimsical one. I have sometimes wondered whether the train of thought leading to its conception in the composer's mind was not somewhat as follows:

"Confound those unmusical wretches of pupils who persist in playing the left hand always before the right! I know what I will do. I'll make a subject in which the right hand shall always come before the left; then they'll have to mind their 'P's and Q's.'"

It is only a fancy, but some such whim may quite probably have given rise to the idea, for see how persistently he rubs it in!

His next joke—one which is rather a favorite with him—is to make a conventional "bridge-passage" and to render it useless by coming back and repeating his subject. Then without any effort at all he gets to a chord of F sharp, which makes

the startling key of B an inevitable choice for his second subject. Then he apologizes, as it were, for his boldness, by changing to B minor and repeating every B major phrase in B minor, when it becomes apparent that B minor being the relative minor of D major, his departure from convention has very little in it, after all.

Comprehension of this matter is necessary, as it affects the proper performance of the Sonata. And when the subject comes in the bass it is not always easy to make clear the course of the harmony. Beethoven was very slow to give up the old silly custom of retaining the original key-signature whatever happens, with the consequence that many players fail to grasp the harmony of the piece as a whole.

There is a place (91 to 96) which is impossible for people with ordinary hands to play as written; the stretches are too great and the tied quarter-notes cannot be sustained with the pedal very well. But they can be managed thus:

Ex. 1



I suppose I hardly need warn you to listen to the middle part, to make sure that the assistance of the left hand is given in the right shade of tone. At 104, too, there is a crescendo of four measures suddenly cut off in Beethoven's favorite way. Of course it should be indicated in this manner:

Ex. 2



The unison passages in the middle part (136-169) need care in the holding together, because whatever is smooth for the one hand is generally awkward for the other. The arpeggios with repeated first notes are apt to get uneven and to sound like this:

Ex. 3



This is owing to the ease with which the arpeggio part can be shot off, compared with the effort required to change from fifth finger to first.

In the recapitulation the second subject, which was in B, now appears in E major and minor, whence the return to G is easy. Then, as a *Coda* we have the unison arpeggio once again. I think that at least on this occasion, if not at 43, we might venture to play it thus:

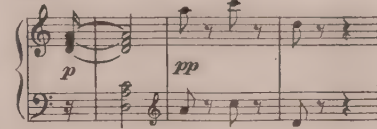
Ex. 4



Surely the only reason for abstaining from so doing was the short compass of Beethoven's piano!

Then I ask you to notice the curious phrase which follows:

Ex. 5



It stands alone, like somebody left out in the cold, and has no counterpart. When the Sonata was first printed the editor innocently added four measures on 6/4 harmony. It is said that, on beholding the impudent interpolation, Beethoven went into one of his frenzied rages and had the whole edition cancelled. Well, my private opinion is that Beethoven committed an oversight and was too proud to admit it. Had the editor eliminated the four measures instead of trying to make an excuse for the blunder, he would have done more wisely still, but, no doubt, Beethoven would have been just as angry. There are twenty-six measures of alternate dominant and tonic ending after that, which ought to have been enough for any man; and we have had a dominant arpeggio of eight measures. I can see no point in the isolated phrase. But there! It was a whim, and the whole movement is whimsical and eccentric.

The *Adagio*, on the contrary, is as serious as such a thing can well be. It is in *Rondo* form, which causes it to be daringly long and to harp upon its slender stock of harmonics till we wonder how Beethoven could dare to keep on with them. But in the hands of a good player the elaborate ornamentation of the chief subject can be made to sound extremely brilliant.

The pianist fit to cope with such a piece should need none of the assistance here offered, but few players bear in mind that the execution of a trill or analogous musical ornament was, in Beethoven's time, exactly the opposite to what it is now. Thus an ornament on C did not mean C followed by other sounds, but it meant other sounds *instead* of C. Certain exceptions had to be made to this rule, such as the example now before us; and in any case the execution of a trill by an able player was so swift that the hearer found it hard to tell which was the accented note. But to the player it makes a world of difference whether the trill in the bass at 9 proclaims itself as D, C, or C, D. In order to avoid too much blurring of the melodic outline the opening trill should be played as is done nowadays:

Ex. 6



The distinction will seem, to the beginner, a trifling one, but to the artist there are no such things as trifles. After all, the rule in a very sensible and obvious one; it is a development of the *appoggiatura* idea—a dissonant note, accented indeed, but proclaiming itself as outside the harmony by being indicated by a small note or other sign. So the rule was that all ornaments should be accented. Let us pass on to the *cadenza* at 28. It being necessary to resolve the leading note, F sharp, the trill here begins with G, one of the exceptions I mentioned above. *Cadenzas* are usually written with the notes of any length the composer happens to fancy. Beethoven generally affecting three tails, Liszt two and Chopin one. The composer refuses you aid as to the grouping in order to impress upon you the feeling of freedom from the trammels of time. This sounds very plausible but it is not humanly possible to utter fifty-four notes all in one undivided group. The passage in none the less free for being thought of as nine sextets of thirty-second notes; and the only trouble is likely to be caused by the tenth (cadential) group being written in notes of double the value of the others, the meaning being *ritardando down to the length of sixteenth-notes*. The passage looks a trifle more comprehensible if written thus:

Ex. 7



Liszt originated the expedient of making *cadenzas* in rhythmical groups, but interspersing the sixes or eights with sevens. This added considerably to the difficulty of learning them and did not particularly enhance the effect.

The "central episode" in C minor requires one to go a shade faster, to carry off the cello-like left-hand accompaniment. This must be played as lightly as possible, with "3, 2, 1," for the repeated sixteenth-notes. May I venture to point out that in the third group of 42 the D flats will sound much better if altered to E flats? In Beethoven's time it may not have mattered so much, but on the modern piano the doubled and unresolved dominant seventh sounds very bad.

Ex. 8



In the repeated sixteenth-note chords (very light and chattering) the left hand had better play all three notes, at least for the third beat 43 and 47; and there is no reason why the right hand should save itself the unnecessary trouble of the skips in 51-2-3 by a similar expedient. Notice, please, that to have changed the key-signature to three flats for this episode would have given the player ninety-eight less accidentals to read, a considerable relief to the eyesight. On the return of the subject the left hand must take care to maintain the *tempo* of its

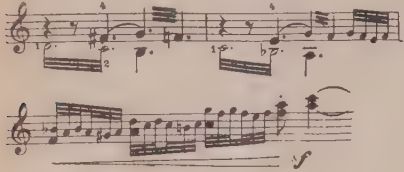
rather fatiguing double-note accompaniment, playing it, however, very delicately and unobtrusively. The second cadenza is as different as possible from the first, and it is plain that the trill with which it starts is this time to start with A, the cadenza grouping itself naturally into fours (although it is true that the first twenty-four notes *might* be taken as four sixes instead of six fours). When it comes down the approximate note-values would be—

Ex. 9



If you find the three ornamental groups of eleven notes in measure 97 perplexing, tick the notes off with a pencil as 4, 3, 4 and after practicing the measure a few times you will easily catch the rhythmical accent. The trills at 101-3 are best played:

Ex. 10



From here to the end is terribly apt to drag, owing to the lack of variety in the harmonic progressions, so you dare not let the time down. Reserve a *rallentando* for the penultimate measure, after you have previously done your utmost in the way of *diminuendo*.

And if you don't hear any of your audience cough or fidget before you reach the end you will know you are a really good player.

The last movement (*Rondo, Allegretto*) would be terribly difficult if you played it as it is marked—two beats in a measure. As is so often the case it seems quite practicable for the first couple of pages, but at the first return to the subject (66) you begin to wish you had not been so rash, and eight measures later you find yourself quite "done in." Beethoven has ornamented the copy with slurs which, as far as practical utility goes, would much better have been omitted and replaced by the word *legato*. And this latter was hardly necessary, for as both hands hold down a D through the opening strain it is scarcely possible to detach anything. There will have to be a good deal of slipping and missing fingers, but the hands should be accustomed to this by now. Where there are double notes it is impossible to do without it. The fingering of the left-hand triplet arpeggios will have to depend upon the size of your hand. In a quiet passage, such as 26-7 it is nicer to play

Ex. 11



trusting to the pedal to hide the break; but convenience to the hand must be the arbiter. At 30 you must make up your mind to arpeggio quietly the left-hand part

Ex. 12



or else you will, in the attempt to stretch a ninth, make an ugly bump. There are places where "ugly bumps" are needed, though. Look out for 42, where the notes are so arranged that the left hand thumb can sound a loud middle A and hold it for four measures while all else

murmurs softly on. It is advisable to make the crescendo in 44 only a slight one, not to spoil this effect. The exciting right-hand passage which follows is all very well and effective for him, but restrain his ardor a little at the two sadder pianos 61 and 63 out of consideration for the left hand which has a stiff bit coming at 66. Fortunately its running passage lies easily for the hand; it must be executed quietly, so as not to overpower the right, which must be careful not to hurry. It is a slight but welcome relief, to the broken octaves which follow, to play the middle G at 76 with the right hand. As the first quarter-note of the opening subject is meant always to leap a *staccato* octave, I should be careful *not* to play it with the thumb, as is actually marked in most editions. It may be natural to do so, but why risk spoiling the phrase? Mark in a 3 to the first note of 83, 87, 92

Ex. 13



and also the corresponding 149, 153.

Ex. 14



Try your best to keep the triplet bass (98-101) even, but it is difficult for small hands. Do not rely too much upon the assistance of the pedal, which must, nevertheless, be accepted. But a stiff hand is fatal.

The occurrence of the subject in octaves at 132 is a nice test of your technic. Both hands must be as light as possible and the skips must not be allowed to betray you into a *forte* for one moment.

The capricious tricks in the winding-up of this movement should need no comment or explanation. Either you see the humor of them or you do not. In the latter case you really had better not attempt to play this very whimsical *Rondo*, but turn your attention to something more serious.

Self-Test Questions on Mr. Corder's Article

1. How are the three Sonatas, Op 31, related to each other?
2. Why is the dominant key especially effective for the second subject of a musical work?
3. What particular difficulty will the interpreter of the Adagio meet?
4. How did the trill of Beethoven's time differ from that of the present?
5. Who first wrote cadenzas in rhythmic groups of notes?

Good Use of Catalogs Brings Rich Dividends

By Genéva Hibbard

Music catalogs, supplements and circulars are indispensable to those of us contemplating a musical career. On a certain day set aside for writing or answering letters, "amateurs" will do well to check off at least six publishers from whom catalogs are desired. Each week a new set of names may be selected. By using all the coupons possible, letter-paper may be saved and advertisers gratified.

After a goodly collection of catalogs and circulars have been gathered by this means, they may have it kept up-to-date by asking for the entry of their names on the regular mailing list. The music dealers and publishers are only too glad to keep patrons supplied with free literature as an aid in their business. But, when once the catalogs have been received, it is of still more importance that they be read and made use of at every opportunity.

Dusting It Over

By F. L. Willgoose

HAVE you ever polished a piece of the family plate? Has your father ever asked you to clean up the old shot-gun before putting it away for the season? It is easy enough merely to put a shine on the exposed parts, and, if you are not interested in your job, this is probably what you will do.

But you will discover that you cannot satisfy your parent's critical eyes by a mere surface dusting. The word of approval depends on the amount of work you have put into the crannies, crevices, crooks and corners.

How do you go to work when your teacher assigns a new piece or etude? You take it home and play it over. You then start at the beginning and play it over again. The next day you attack it in exactly the same way beginning at the first note and playing through to the last with no study of the hard spots. Then, by the

time the piece should be thoroughly learned, you find there are runs which are clumsily executed, chord connections which are disjointed and measures which are painfully dragged while you search for the correct notes.

You have merely dusted over your piece. The easy parts are fairly well learned but the difficulties are almost untouched.

Next time get your polishing rag down into the hard places and leave the easy passages for the final rub-up. Great artists spend hours and hours over one difficulty, sandpapering and polishing it, as it were, until the passage runs off with fluency and ease.

Adopt this method and you will be surprised at the difference it makes in your progress. One hour of such practice is worth ten hours of merely "dusting over" a piece.

Training the Pupil for a Teacher

By Stella Whitson-Holmes

THE purpose of developing the child musically is lost sight of by many a teacher even though she be a graduate of a good conservatory and have at her tongue's end all the best normal methods. The only pupils with which she succeeds seems to be those who in disposition and mentality are exact duplicates of her former self.

It is this state that causes the parents' restless search for teachers who understand their children's needs. They realize rightly that minds function differently and that studies that fit one child's hands and mind will be not only unnecessary but also actually detrimental to another child.

Putting a pupil through a certain list of studies (the same as those taken formerly

by the teacher herself) regardless of differences in hands and mental equipment, is a fault rather of ignorance than of carelessness, and arises from the fact that the teacher in her student days was never prepared for the teaching profession.

Students of to-day—teachers of the future—may be aided by an explanation of how the studies given will profit them, why the study of Czerny is advocated, and why Tausig or Clarkson are advantageous for tightly bound knuckles. At all times the *why* of the exercises should be explained. This procedure will truly educate the child beyond the mechanics of playing and will develop him into a teacher who will be able to follow his profession by reason rather than by instinct.

Lessons in the Country

By Neil Owen

IN my community one beginner out of every five wants to stop lessons when about half a dozen have been taken. But if the pupil can be coaxed through the tiresome note-learning period into the thrilling time of playing a piece in public, he will afterwards settle down to real work and study.

The first "coaxer" consists in lending the pupil (at about the fourth lesson) a piece of real sheet music in the treble clef. You can imagine the thrill of joy he gets out of it. A real piece—and so soon, too!

Later, when he is trying to learn the bass clef which appalls him so much that he thinks lessons had best stop for a time, I pick up my clarinet and suggest going over the lesson again while the pupil assists with the melody. The child is charmed and proposes that mother come to the next lesson to hear him.

Mother says, "It doesn't seem possible that James can play an accompaniment so soon. I wish his father could hear that." James' father has previously expressed

himself as being against the piano as it "takes too long to learn 'em."

Casually I remark that I may stop in at their home some evening very soon. At their home I play *The Frog's Carnival* by Johnson and *The Dancing Bear* by Ewing (published in *THE ETUDE* last year). These are the best descriptive numbers I have ever used.

When James' interest again relaxes, I suggest that as soon as he masters the bass clef he will be ready for a book of very pretty pieces and, when the first one is well learned, he may play the selection in the primary room at Sunday School. (In a small town such matters are easily arranged.) The idea of a public appearance works like a charm, and the pupil progresses amazingly.

Soon he does play correctly and softly a real little solo in public—only four or five lines, to be sure, but quite enough to satisfy him and fill the family with pride. Then the little pupil settles down to regular work and practice.

Playing For an Audience of the Great

By Julia Stone Carson

A "LET's pretend" game may be played in the lesson class. Each pupil is told to pick out some noted musician or person of prominence and imagine the pupil who is waiting his turn at the piano is that person. He has come a long distance to hear the music and is keenly interested in the success or failure of the perform-

ance—a great spur to the young player. This usually meets with such success that the pupil has not only his immediate family invited to listen to his practice (quite an affair of importance, now!) but the neighbors as well, posing as personages whose praise is very sweet and well-worth the added efforts of practice.

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

The Elementary School Orchestra

THE AVERAGE school orchestra, composed of pupils of the upper elementary grades, is an orchestra in name only. Groups of pupils who are more or less interested in playing instruments are called together. The leader makes the best of the situation and, despite the lack of representative instruments and balance of parts, he or she attempts to "whip" a few march or dance selections into shape. The typical orchestra of this mushroom variety may consist of a score of violins, a saxophone, one or two cornets, drums and piano. The general effect produced by playing music in march or dance tempo will delude the audience of the school assembly, the players, and possibly even the leader, into believing that the instrumental result is desirable and equal to that of the average dance orchestra. This may be true as public taste has not been elevated by the playing of the ordinary "jazz band" in which the players feel free to disregard the written parts and "fake" or "jazz" the melody and harmonic parts. The standard of the dance hall should not be the standard of the educator, especially in school music education.

The School Orchestra Movement

MUCH CAN BE DONE and is being done in elevating the type of instrumental study in the upper grades of the elementary schools. The school principal is anxious to foster the development of an orchestra and realizes what a contribution such an organization makes to the life of the school and community.

The development of an adequate school orchestra is a serious proposition and should be so regarded. There was a time when the high school and college sought to organize mandolin clubs and musical organizations of the popular type. Now standards have been raised and the higher schools have changed their conception of what the musical organizations should represent. The symphony orchestra has taken the place of the "scratch" orchestra and instrumental club. The modern senior and junior high schools offer elective courses in instrumental ensemble for credit toward graduation. The movement has reached the elementary schools, and special music teachers are being sought to initiate properly work in organizing school orchestras of adequate instrumentation, which will play easy music of standard merit.

The Instrumental Supervisor

IN ORDER to standardize and co-ordinate the instrumental development in the grade schools, an instrumental supervisor should be provided to organize and supervise the work of the orchestras. Every large grade school should strive to maintain an orchestra. The best of the players should be organized into an all-elementary orchestra and this orchestra should have opportunities to play at school and local affairs. The experience gained in the elementary orchestras will prove of great value later when the pupils enter high school, so that little difficulty will be encountered in developing splendid orchestras in the higher schools.

The special instrumental supervisor should teach in the high schools and main-

tain a contact with the individual players of all of the school orchestras as far as possible. As supervisor he should organize classes in the study of the so-called non-solo instruments, both string and wind. Classes should also be organized for the elementary study of the violin, 'cello, clarinet, flute, oboe, cornet, and trombone, if the community is a large one and if sufficient numbers of pupils can be assembled for lessons in convenient centres. The success of the movement depends on the ability of the supervisor or teacher to arouse interest on the part of school pupils in the study of the non-solo as well as the solo instruments of the orchestra.

Providing Instruments and Lessons

MANY COMMUNITIES are fortunate enough to have boards of education or home and school associations which are glad to co-operate with the instrumental supervisors and provide funds for the purchase of instruments. Many public-spirited citizens are interested in the movement and are providing funds for individual and class lessons on orchestral instruments.

The higher schools have more advantages and greater resources than the elementary schools for raising money for the purchase of instruments. The latter often have considerable difficulty in obtaining instruments and lessons for their pupils. The average parent, however, is able and glad to pay the small price of twenty-five cents or less for a weekly lesson for a school pupil in an instrumental class of eight or ten, provided the opportunity is offered by the public schools. Boards of education or individual schools may purchase non-solo instruments and bond these out to talented pupils for home practice. The parents of the pupils should agree to provide private lessons, or, if necessary, to pay the small sum required for class lessons.

The Orchestra Leader

LET US CONSIDER plans necessary for the organization of an elementary orchestra in an average school consisting of pupils of grades one to six or eight inclusive. The members of the orchestra should consist of pupils of grade five and higher grades. The first requirement is the selection of a teacher who is a fair pianist, accompanist, and all-round musician. The teacher, who is selected to direct the orchestra, should have received public school music training in preparation for instrumental teaching and should hold a certificate from an approved institution, for this work. There is no reason, however, why the school music teacher should not take over the organization and training of the orchestra, provided that she has the ability. She will need the support of the instrumental music supervisor, director of music or the school official who has the duty of organizing classes for instrumental instruction.

Without the co-operation of private instrumental teachers and provision for class instrumental instruction, it is very difficult for the teacher who is assigned to a given school on full time to develop an adequate orchestra. She must make

the most of her instrumental resources and at the same time have the personality and power to guide her musical pupils into private and class study of the instruments needed to fill out the ensemble.

Musicianship Required

WE SAY that the leader should be a fair, all-round musician. By this we mean that she should be able to read an orchestra score intelligently and to play, at least, the piano accompaniment or instrumental parts on the piano, if necessary. She should have a strong rhythmic sense and know the elementary technique of the use of the baton. She should have a good ear and sufficient ear-training experience to enable her to tune the various instruments or to tell whether the pupils tune correctly, sharp or flat. She should know how to read the phrasing for the string instruments and if necessary to mark in the bowing. She should understand the scoring of transposition instruments such as the cornet and clarinet; and she should be prepared to write out a part for either a string or wind instrument which might be used as a substitute for a missing part.

In other words, the successful leader should be able to interpret and direct the playing of any part of a full score for an orchestra consisting of the following instruments: flute, oboe, clarinets in B-flat, bassoon, saxophones in E-flat, C melody, and B-flat, French horns in F or E-flat, alto horns in E-flat, trumpets (cornets) in B-flat, trombone, tympani and percussion, obligato violin, first, second, and third violin; viola, 'cello, contrabass and piano. We should not expect an average grade school orchestra to have all of the above-mentioned instruments represented; but we might expect to have combinations of them and we could substitute one part for another. The leader should strive to have as many parts represented as possible, in order to maintain a balance of parts, whether those parts are played by the instruments called for or by substitute instruments.

Substitute Instruments

THE CLEVER USE of the so-called substitute instruments proves the measure of the school orchestra leader's resourcefulness. The pupils who present themselves as candidates for the orchestra may have had instrumental instruction on the piano, violin, and cornet. Out of this nucleus an orchestra must be formed.

While it is true that an orchestra cannot be dignified by the name unless at least six instruments of different register or timbre are represented, yet it is possible to present a fairly complete score with a limited number of instrumental parts. The extra pianists may be utilized in several ways. The bass-viol part may be represented by placing an extra player at the piano to play from the bass-viol part on the lowest register of the piano. The flute part may be played an octave higher than written on the upper register of the piano. The regular accompaniment will not be disturbed by the other player, as the latter play the unused registers of

the instrument. The piano part generally calls for a range of four and one half octaves only.

An extra pianist may make use of a harmonium or small reed-organ. At present much use is being made of these instruments in small orchestras. Flute, oboe, clarinet and bassoon parts may be supplied by the harmonium. Many of the small orchestrations omit the oboe and bassoon parts; and, if this is the case, the flute and clarinet parts may be used. The clarinet parts must be transposed and written out for the player. Cornet parts should be used as written and, if extra cornet players are available, these should be furnished with alto-horns or melophones in E-flat and directed to play French horn parts. These parts should be properly transposed.

Parts should be furnished for E-flat alto, C tenor (melody) and B-flat tenor saxophones, in case a pupil offers to play one of these instruments and has a saxophone. These instruments are popular and not difficult to play. Modern school orchestrations are written with suitable parts. The saxophone may take the place of the French horns or alto-horns. It is important to have a good foundation of bass instruments. A trombone player is highly desirable. He may play the regular trombone part or double on the bass-viol part. It is not difficult to train pianists for the percussion and tympani parts.

The String Choir

THE VIOLINISTS should be divided into four parts, that is, obligato violin, first, second, and third violin. School orchestrations supply one or more obligato violin parts. These parts are important as they are used as substitutes for missing woodwind parts. The first and second violin parts should be used as such. The viola part should be accounted for by a third violin section. By using the lower register of the violin, a good substitute for the viola is obtained. Of course, the tones of the lowest string (C) of the viola will be missed, but the third violin part may be written so as to account for these low tones an octave higher.

Many school orchestra leaders place the E-flat saxophone on the 'cello part. While it is poor taste to have a wind instrument to play a string part, yet the effect is sonorous if a proper tonal balance is maintained.

The E-flat saxophone is played from the G-clef staff and has been thus used incorrectly as a substitute for the 'cello part, by the device of changing the F-clef of the 'cello part to the G-clef, at the same time changing the signature to correspond to the new key. The B-flat tenor saxophone makes a better substitute as it is in a similar range. The part must be transposed for the player.

The Choice of Players

IT WILL EASILY be seen that an orchestra cannot be created in one school term. While the filling-in of missing parts with substitute parts is an excellent practice, it is more or less of a makeshift nature. The teacher who is working on

(Continued on page 225)

DEPARTMENT OF BANDS AND ORCHESTRAS

The Successful Marching Band

(The first of a series of two articles)

By J. BEACH CRAGUN, A.B., MUS.B.

The Approaching Outdoor Season

THE WINTER concert season is soon coming to a close, and our college, municipal, fraternal and service bands will soon be looking forward to the preparation for Decoration Day, Commencement Day, Fourth of July and convention occasions, when the band will be called on again to appear as a marching rather than a concert organization. With this in mind, it is very much in keeping that we consider one or two things which may have dropped from our mind during the winter concert months and which will be again of primary importance to the band when it appears on the street. This article and the one to follow will deal with some of these.

Of course, a band leader and his organization must be primarily musicians. At the same time, he must sell his wares, and the band must win itself a place in the community. This not even a good playing band can do when it marches in an ill ordered fashion. It is entirely legitimate, then, for the conductor to see to it that his band presents those elements of "showmanship" which are always of importance before the public, but much more here than with the winter concert band. Two of the chief elements of showmanship in the band on the street are found in the way in which they carry their instruments and in the order in which they are arranged. These are specific problems. With them these two articles will deal.

On Holding Instruments, Marching or Standing at Attention

THERE IS LITTLE in service regulations covering the proper holding of instruments while marching or standing at attention. Each band leader is more or less left to work out his own ideas in this direction. The author, after long and careful study of service and civilian bands, suggests the following principles as a practical basis from which the matter seems to have worked out in the great majority of cases:

1. The instruments should be so carried as to keep in sight the following or any other easily movable, therefore losable, parts: mouthpiece, lyre and music.

2. All instruments should be so carried as to provide a maximum of ease to the musician. No illustration to follow fails to observe this very practical consideration.

3. All instruments should be so held as to protect any easily breakable part. This refers mostly to clarinets and saxophones. Many bands carry their clarinets under the left arm, in horizontal position, mouthpiece pointing straight ahead. Should the man ahead stop quickly and unexpectedly, this position is apt to result in a broken reed. The same result could easily occur in the execution of the countermarch. The positions shown in the illustrations to follow meet the requirements of reed safety.

4. All instruments should be so carried as to enable the player to shift them to playing position on short notice. This, too, is provided for.

5. All instruments should be so carried that the same position can be used equally well during a four measure rest or a rest period of two or three blocks between pieces. Clarinet sections carrying the instrument in a horizontal position, as described under 3 above, will often present

a ragged appearance during a short four measures rest; for some will place their instruments under the arm as prescribed, while others will carry them in front of the body, ready to begin the playing again. All positions recommended by the author in the illustrations are to be taken immediately on the appearance of a rest period of any length. In other words, *whenever not playing* take the assigned position at once.

6. All instruments should be so carried as to be effective from the standpoint of showmanship. You must "sell your band" to the crowd, remember. All positions, therefore, to be ideal, should be not only practical, but also appealing to the eye. Our illustrations, we believe, meet these requirements.

7. The position chosen should conform to the few service regulations, whether the band be a service or a civilian one. Here, again, we comply.

The Trombone

In the case of the trombone, a slight sacrifice is made in the interest of "showmanship," for an easier position might be suggested. However, in view of the American custom of putting this instrument in the front rank, it is of special importance that the "picture" be given due consideration. We have seen trombones carried in every conceivable fashion. Carried on the horizontal, under the left arm, they do not present the flashing front to the spectator ahead as the band marches down the street or across the parade ground. This position, too, is a dangerous one on the countermarch. Carried in the left hand, swung down loosely at the side, the value of the "picture" is lost, and the music is apt to fall unnoticed from the lyre. The illustration shows the position, left arm resting against the side, best filling all requirements.



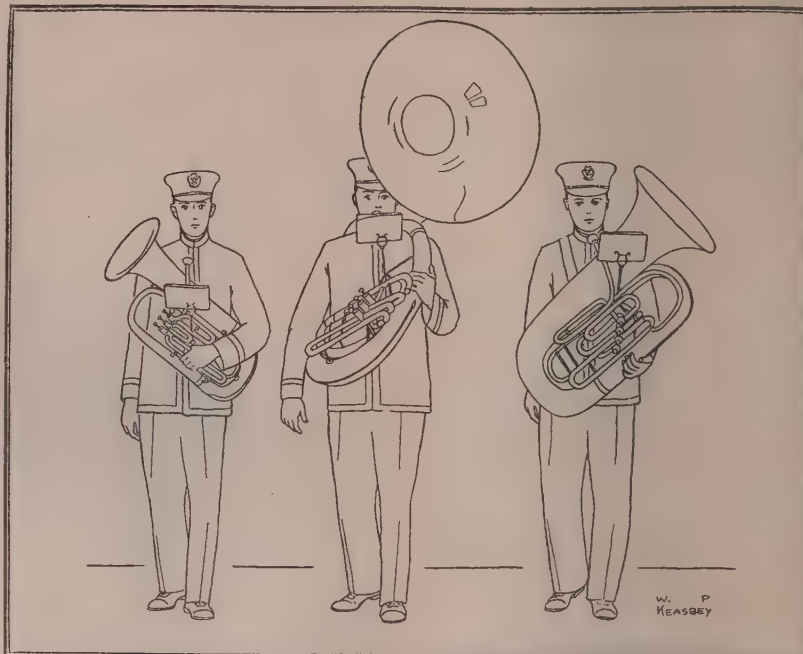
THE TROMBONE
As Held Either Marching or Standing at Attention.

Baritone and Bases

These are built in so many models as to make difficult a detailed account. Upright basses are built in both right and

left front models, and helicons with the bell over the left shoulder, facing straight upward or flaring to the front. Players of the heavier helicons usually build a

thick felt pad under that part of the tubing resting directly on the left shoulder, and often shift the weight over the head to the right shoulder between pieces.

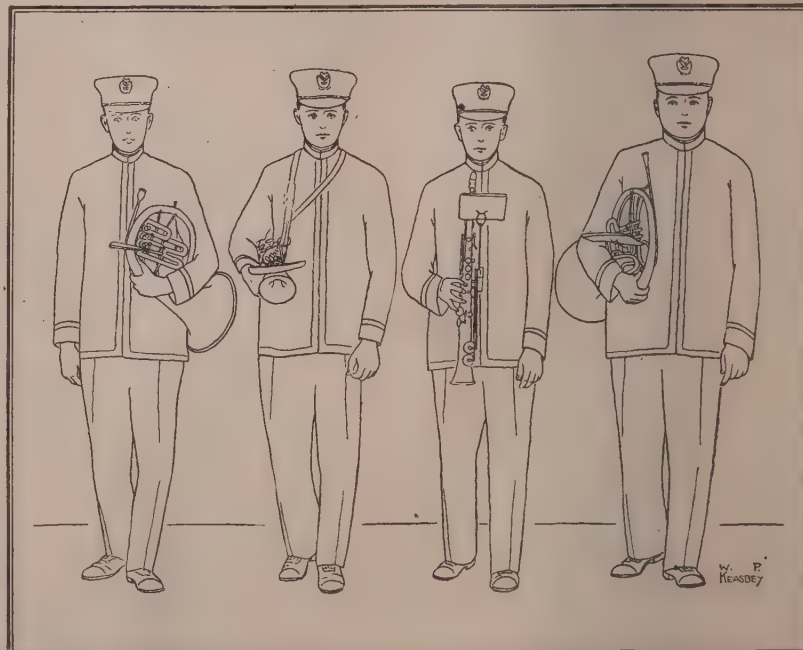


BARITONE AND BASES
As Held Either Marching or Standing at Attention.

Melophone, Saxophones and French Horn

There will be little argument about these instruments. The positions as illustrated are the natural and logical ones, and will be found practical as well. The saxophones shown are the alto saxophone in Eb and the soprano in Bb. All others,

except the baritone and bass, will be held similarly. These two larger ones will be carried more nearly upright, hanging by the strap in each case, instead of being carried under the arm.



MELOPHONE, SAXOPHONES AND FRENCH HORN

The Piccolo, Flute, Clarinet, Bassoon and Oboe

The carrying of the clarinet has already been discussed. The position shown here is not the easiest to be devised, but it is a safe one. During the march it is per-

(Continued on page 235)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

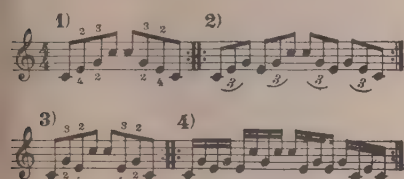
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

How to Deal With Beginners

I have two beginners whom I have started with Dorothy Gaynor Blake's *Melody Book*. In conjunction with that they have had only the scale of C major in parallel and contrary motion. Although they both learn quickly and play well, I feel that perhaps something has been omitted. As I am inexperienced, I would like your advice as to whether what they have had is sufficient and what to proceed with further.

G. B.

For scales, I should continue first with those beginning on white keys, in the following order: G, D, F, A, E, B major, then A, E, B, D minor. Supplement these scales by five-finger exercises and by exercises on the tonic chord of each key, as this scale is studied, such as the following:



As to studies, I suggest your continuing with Engelmann's *Students' Selected Primary Studies*, Book II, or with Gurliitt's *School of Velocity for Beginners*, Op. 141.

If you wish to cultivate your pupils' musical sense, devote five or ten minutes of each lesson-period to ear-training. Play intervals or short melodic figures derived from their lesson materials and have them name the notes which you have played and eventually write them in their notebooks. In this way you will induce them to think as well as to execute music.

The Fundamental Species of Touch

Will you kindly explain the different kinds of touch: that is, touch by weight of arm, weight of forearm and by finger stroke? When should each be used? In the finger stroke, should the fingers be raised high from the keys before striking?—Mrs. J. E. T.

I am accustomed to distinguish four different fundamental species of touch, as follows:

1. The *finger touch*, accomplished by fingers alone, with level forearm and loose wrist. This touch is used only for very light work. The fingers should be raised only slightly, if at all.

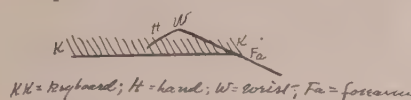
2. The *hand touch*, for brilliant and rapid work. Accomplished by throwing the hand from the wrist. (See Round Table for August, 1926.)

3. The *arm-weight touch*, accomplished by dropping the forearm at each stroke. This is used in alternation with the hand-touch, and is especially adapted to sustained tones.

4. The *full-arm touch*, in which the arm and hand are held firmly throughout until after the stroke, and the force comes from the shoulder muscles. This is available for extra-powerful effects, or for the playing of sustained melodies. By means of this touch, the player obtains a very perfect command of the key-depression.

The four touches may be tested by their effect on the wrist. In the first and fourth species, the wrist remains practically level with the top of the hand and forearm. In the hand touch, the wrist tends to spring

up when the key is depressed, assuming this position relative to the hand and arm:



In the arm-weight touch, just the opposite occurs, since the wrist tends to fall, thus:



In the early nineteenth century it was the custom to raise the fingers very high, in order to produce a more powerful tone. Nowadays, however, this result is accomplished rather by the other touches, as described above.

Types of Staccato

Apropos of the foregoing letter, we may consider the question here asked:

Will you please tell me how to know when to play finger, wrist and forearm staccato? Just what is the difference between them, for example, in Fred. A. Williams' *Wrist and Forearm Studies*? Mrs. T. F. W.

The modern pianist performs staccato of all kinds simply by relaxing the pressure on the key the exact instant that the tone is heard, thus allowing the key to return immediately to its normal position. This method, accordingly, does not involve jerking the hand back from the wrist, as was formerly customary.

Hence, the kind of staccato depends on the species of touch employed (see preceding question and answer). The finger staccato, for instance, results from using the finger touch and relaxing the finger immediately. Both the wrist and the forearm staccato are varieties of the hand touch; only the first is performed by throwing the hand up loosely from the wrist, while in the forearm staccato the fingers remain on the keys while the wrist jumps up. The finger staccato is available especially for light individual notes, the wrist staccato for rapid octaves or chords, and the forearm staccato for firmer passages.

The Hand Touch Again

A Slow Beginner

Miss C McM. asks for further information about the hand touch, as explained in the August Round Table. She says:

What I do not understand is the fact that if a person throws his hand upon the keys, all fingers depress them at once instead of each one in turn. Also, as to the wrist jumping up—Isn't that practically the same movement as the action of a hinge?

When the hand is thrown loosely at the keys, one should hold the finger or fingers that are to strike more firmly than the others. These latter may even be held up high enough so that they either will not come into contact with the keys at all or will touch so lightly that they will not depress them.

Certainly, in throwing the hand up, the wrist acts as a hinge, but there is no active muscular effort in the wrist since the hand is merely tossed up by the upward fling of the forearm.

Distinguished carefully between a *limber* wrist and a *loose* wrist. In the former,

the wrist muscles act with well-oiled ease; in the latter they do not act at all. I advise the loose wrist action rather than the merely limber wrist action, whenever there is a choice between them.

The same correspondent asks about a child of eight who has been taking lessons for a few months and who is very slow, especially in playing with both hands at the same time.

Do not be afraid to put her back to the very beginning, if necessary, since she has evidently been pushed too rapidly. Why not try John M. Williams' *First Year at the Piano* with her? The simplest exercises at the beginning could be gone over rapidly in order not to miss any essential point.

I suggest that you use at the same time the *Comprehensive Writing Book* by Anna Heuermann Hamilton. If the child has a short lesson in this book each week it may stimulate her interest and make the notes mean more to her.

Three Helpful Hints

I am glad to publish the following letter from a teacher who modestly withholds her full name but who evidently is unusually clever at inventing devices to attract the younger pupils. Perhaps this may stimulate other Round Table members to send similar fruits of their experience.

I am sending you three hints which I have found very helpful in my own teaching experience.

1. In presenting scales to beginners, tell them to teach their fingers to march up and down the keyboard in regular order, like soldiers drilling, each one in its place. And here are the orders from the general!

Scale of C (written in the child's note book):

Right: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
C D E F G A B C D E F G A B C
Left: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

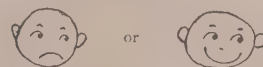
Scale of G:
Right: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
G A B C D E F G A B C D E F G
Left: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

A small beginner will read the letters and fingerings thus given, when the scale book is a jumble of notes, hard for him to comprehend.

2. Teaching accuracy to first and second grade pupils, especially the younger ones, requires considerable stimulation of interest. The teacher may quickly sketch in the instruction book at the end of each line of the pupil's lesson a funny man, so:



leaving the mouth off, then at the next lesson draw the mouth:



depending on whether the line is well played or not. Most beginners will work willingly that their music may show many smiling faces. For the pupil careless in time, a reminder like this:



who will smile



when the time is even and he can march happily away, will prove an incentive to counting.

(3) The ever necessary repetition that is always required, if pieces are played easily and well, is irksome to children. An automobile may prove a sugar-coating for the practice pill. Pretend that the pupil is driving his car in bad roads and is stuck in a ditch. At the first mistake the engine goes dead. We must back up and start again. Perhaps we'll have to get some boards to place under the wheels before we can get past the bump in the road. The knotty measure must be studied out separately; we must back up and start again. At every mistake the car stops and we have to back up to the last double bar. When the piece can be played without a mistake, there is an expert driver at the wheel, and we're out of the ditch and off up the road to the next piece.

Limited time at the lesson hour prevents the playing of the game through at that period; but most pupils find the practice hours at home less tiresome when keeping some such game in mind.

Mrs. R. B.

Careless Pupils

(1) What shall I do for a nine-year-old pupil who has studied for a year and a half, but who does not know her notes and is not able to read music?

(2) I have a pupil whose parents give her no encouragement at all to study. But she has a "will" and insists on taking piano lessons. She comes early for her lessons and is apparently very anxious to play. But only occasionally does this nine-year-old bring a piece correctly prepared, and then those passages which do not appeal to her are neglected entirely.

(3) What studies would you suggest for a brilliant eight-year-old who has finished Presser's *Beginner's Book* and is now studying *Little Canon*, *Beginner's Bach* and grades 1-2 pieces?

T. P.

Both of the first two pupils evidently lack system in their practice. Hence, I advise you to spend a considerable part of the lesson period showing them how to practice properly. Sit at the piano, and actually practice a few measures of the piece which you are assigning them, explaining each step of the performance. A successful teacher once told me that he occasionally gathered his pupils together and set about learning a new piece while they watched how he did it.

Of course, such instruction implies that you have a well-considered practice plan to suggest to them, in which single measures are studied, first, with each hand by itself, and then with the hands together.

As for number 3, Lemoine's *50 Juvenile Studies*, Op. 37, ought to be useful, since they are melodious and written for small hands. Clementi's *Sonatinas* ought also to fit her case.

"Bach was the musician of the future. He has scarcely been explored. Forbidding to the general public? Why should he be? The freshness and invention of his music will never be exhausted; and we, today, have much to learn from him."—EMIL OBERHOFFER.

YOUR WINTER OVERCOAT,
A. D. 1223

"LARGESSE" was the Queen of medieval virtues, according to Marian P. Whitney, who contributes a chapter on this subject to the Vassar Medieval Studies. Poets and minstrels in those days lived almost exclusively on the chance-charity of the great. This seems incredible in the present age of musical unions and concert-agencies yielding a 60-40 split. But, consider the following:

"Rigord, in his Latin life of Philip Augustus, 1223, tells us that it is the custom of minstrels and singers to come to the court of kings and princes to gain by their flatteries gold, silver, horses and clothing; and in order to please their patrons they do not hesitate to make up stories about those princes, and to trumpet forth their small deeds of courtesy, their jokes and witticisms.

"He himself has often seen certain princes give to such players at the first asking garments carefully chosen and wrought with flowers, for which they had paid twenty or thirty marks of silver and which they had worn only a few days.

"Philip Augustus, on the contrary, directed that his old clothes should be given to the poor, for which Rigord praises him heartily, though the minstrels of the day probably did not agree with this opinion, and it may explain why they found so little to say in his praise."

And again we learn that "When Charles of Anjou gave a great festival at Naples in 1268 to celebrate his victory over the unhappy Conradin, 'there was not a day when certain nobles did not take off their robes and throw them to the minstrels.'"

Come to think of it, the prima donna expects at least one bouquet of flowers every time she sings in public, even if the manager has to pay for it out of her own earnings.

OPERA AT ITS NOISIEST

EIGHTEENTH century opera in Italy was a noisy business, judging from a carefully compiled description of it given by Romaine Rolland in his "Musical Tour Through the Land of the Past."

"The performance begins," says Rolland, "at eight o'clock, as a rule, and ends about half-past twelve. The cost of the places in the parterre is a *paule* (twelve cents, American) unless admission is free, as is often the case in Venice or Naples. The public is noisy and inattentive; it would seem that the peculiar pleasure of the theater, dramatic emotion, counts for very little. The audience chats at its ease during part of the performance. Visits are paid from box to box. At Milan 'each box opens out of a complete apartment, having a room with a fireplace and all possible conveniences, whether for the preparation of refreshment or a game of cards. On the fourth floor a faro-table is kept open on either side of the building as long as the opera continues.'

"At Bologna the ladies make themselves thoroughly at home; they talk, or rather scream, during the performance, from one box to that facing it, standing up, clapping and shouting *Bravo!* As for the men, they are more moderate; when an act is finished, and it has pleased them, they content themselves with shouting until it is performed again.' In Milan 'it is by no means enough that everybody should enter into conversation, shouting at the top of his voice, or that one should applaud, by yelling, not the singing, but the singers, as soon as they appear and all the time they are singing . . . Besides this, the gentlemen in the parterre have long sticks with which they beat the benches as hard as they can, by way of admiration.'"

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

MOZART AND HIS FATHER

AN INTIMATE glimpse of the Mozart family life is given by Rupert Hughes in "The Love Affairs of Great Musicians" in which the Mozart father and son appear in a tender light.

"The elder Mozart made a life-work out of the career of his children, though he was a gifted musician and a shrewd and intelligent man on his own account. He was in no sense one of your child-beating brutes who make an easy livelihood by turning their children into slaves. He believed that his son was capable of being one of the world's greatest musicians, and he gave a splendid and permanent demonstration of his theory. Through all his vicarious ambition he kept his son's love and kept it almost to the point of idolatry. Indeed, the boy once wrote, 'Next to God comes papa.'

"The domestic relations of the family were indeed as happy as they well could be. Mozart's letters to his sister, Maria Anna, who was nicknamed 'Nannerl,' are

brimful of cheerful affection and of sprightly interest in her own love affairs. His relations with his mother and father were full, not only of filial piety, but of that far better proof of real affection, a playful humor.

"Mozart's mother died in Paris when her son and she were alone there together. He wrote the news of her death to a friend of his father's and bade him tell the father only that she was seriously ill but would probably recover, and gradually to prepare him for the worst. This letter he wrote at two o'clock in the morning; the same night he wrote his father a long letter full of news, incidentally saying that his mother was very ill, but that he hoped for the best, and that in any case resignation to the will of God was imperative. A few days later he wrote another letter telling the bitter truth, and telling it with the most devout concern for his father's health and reconciliation with the divine dispensation."

THE "SYMPHONY OF THE KETTLE"

CAMILLE SAINT-SAËNS lived a vigorous life of eighty-six years, yet he was a sickly baby. His father died of consumption shortly after he was born, and the puny little infant was expected to go the same way. With a wisdom in advance of their times, the doctors prescribed fresh air and life in the country, and by the time he was two years old he was healthy enough to be taken back to Paris. He showed signs of musical genius from the first.

"He has related himself how at the age of two he liked to listen to various sounds," says Arthur Herve, his biographer, "such as the creaking of doors and the striking of clocks. His great pleasure was what he terms 'the symphony of the kettle, an enormous kettle which was placed every morning in front of the fire.' Seating himself by this, the little fellow waited with a passionate curiosity for its first

murmurs, its slow crescendo so full of surprises and the appearance of a microscopic hautboy (oboe) the sound of which rose little by little until the water had reached boiling point."

"From the same unimpeachable source, we gather that he was learning to read, that when only two years and six months old he was placed in front of a small piano, that instead of striking the keyboard in a haphazard manner, as many children do at that age, he 'touched the notes one after the other, and left them only when the sound had evaporated.'

"Having learned the names of the notes, the individual sounds became so fixed in his brain that when the piano was being tuned he was able, to the general astonishment, while playing in the adjoining room, to name correctly each note as it was struck."

THE SHY BUT STUBBORN SCHUBERT

THE PERSONALITY of Schubert is well described in "Famous Musical Composers" by Lydia T. Morris, in the following terms:

"In person Franz Schubert was anything but attractive-looking: he was very short and fat and his features were commonplace. Music was the only subject that seemed to bring any light or expression into his face, but his eyes seemed to kindle when he was composing or in any way occupying himself with music. He had fat, stumpy hands, very unsuited, as one would have thought, for the piano, nor was he in any sense a virtuoso on this instrument, though he played his own compositions, and as an accompanist it would have been hard to find his equal.

"With his own friends Schubert could

"Music in this country has become a business and is being run more and more according to business considerations. The professional, having to think of both his present and his future, must to a certain extent pitch sentiment through the window.

Briefly, he is for the music art in so far as it is economically safe to be for it. Perhaps he cannot be censured for that. Self-preservation is an inherent law; but so long as such a state of things exists art must suffer."—PIERRE V. R. KEY.

BRAHMSIANA

HERE are some sentences taken at random from Jeffrey Pulver's new book on "Brahms":

"Once Brahms had made up his mind to visit Vienna he did not waste much time in making his preparations . . . To his father he gave the parting advice to seek refuge in his score of *Saul* in times of difficulty, for there would be found a real source of comfort in days of trouble. When Johann Jakob referred to the work in question, he found it inter-leaved with bank-notes."

"Brahms' life at Baden (a summer resort) was generally very quiet, for he contemplated finishing several works that he had in hand. Long walks in the country continued to be his favorite recreation, and on more than one occasion he confessed to having received inspiration and ideas for his compositions while in the woods or on the hills."

"He was sometimes attracted to the Baden-Baden, and especially when the Carlsruhe Opera House artists played there; but as a rule he preferred the open air, and the waltzes of Johann Strauss always found him an interested listener, when performed in the restaurant-gardens of the spa."

Brahms' "Second Symphony in D" made an instant appeal . . . So great was the applause and so prolonged the calls for the composer that the third movement had to be repeated. But Brahms could not be enticed down from the gallery-seat which he occupied, sitting among the students of the academies, music-loving artisans, and such humble but sincere patrons of his art."

"Association with good music and the texts of high ideals will do more to bring out the 'God-like' in each individual than any thought or activity man has to date conceived."—JOSEPH REGNEAS.

SCHUMANN AND LISZT

LISZT was a showy pianist in his earlier years, but later days brought discretion. It was following an unsuccessful concert at Leipzig that he met his first defeat, according to his biographer, De Pourtales, whose book has been recently translated. Classic Leipzig, stronghold of tradition, did not approve of his flamboyant methods.

"This setback made him ill," says De Pourtales. "He went to bed and had his second concert put off for several days, but he consoled himself for this annoyance by the friendship of two men who came to pass whole days at his bedside, Schumann and Mendelssohn. With Schumann, especially, it was as if they had known each other for twenty years. This taciturn poet could remain for hours beside Liszt, often without saying a word. Mendelssohn talked enough for two; and, while the latter ran on, Franz would sink into his own thoughts, or write to Marie. Then, after an infinity of time, a massive personage would stir in the shadow where Liszt had completely forgotten him, and say, as he took his leave, 'Well, we've been at it again, pouring out our hearts to each other.'"

"This abstemious talker was sometimes brutally frank, and he did not hesitate to offer criticisms on the pianistic embellishments of Liszt, that famous 'bravura' which he did not like at all. But as soon as Franz sat down at the piano, he like everyone else, was completely won over. 'Every day Liszt appears to me greater and more powerful,' he confided to his Clara. And: 'He played his *Novelletten* for me, a fragment of the *Fantaisies*, the *Sonata*, and he overwhelmed me. He does many things that are different from my own way of thinking, but they are always full of genius.'"

A BRETON LULLABY

BERCEUSE

MARCH 1927

Page 191

Andante cantabile

G. BLANCHET

p *grazioso* *cédez* *poco rit.*

Poco animato *p* *pp* *cresc.* *molto rall.*

Più vivo *a tempo* *p* *molto rall. e dim.* *p*

mf *molto rall.*

a tempo (sempre più vivo) *pp*

Tempo I. *pp* *cédez.*

Lento *molto rall.* *l.h. dolce* *pp* *rall.* *ppp*

GONDOLIERA

A delicate study in "double-notes," by a popular modern writer. Grade 3.

LEON JESSEL

Moderato con moto M.M. ♩ = 63

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SILVERY CHIMES

International Copyright secured

A very tuneful and graceful drawing-room piece. Grade 3½.

CURT GOLDMANN, Op. 75

Allegro moderato

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The musical score is written for piano and includes a Trio section. The main section begins with a key signature of one sharp (F#) and a 2/4 time signature. It features complex piano textures with many beamed sixteenth and thirty-second notes. Dynamics include *mf* (mezzo-forte), *sfz* (sforzando), *p* (piano), and *rit.* (ritardando). Performance markings include *Fine*, *a tempo*, and *stringendo*. The Trio section, marked 'TRIO' on the left, begins with a key signature change to one flat (Bb) and a 3/4 time signature. It features a more melodic line in the right hand, often marked *pdolce* (piano dolce), and a supporting bass line. The Trio concludes with a *rit.* marking and a *p grazioso* instruction. A repeat sign with a double bar line and a star symbol is used to indicate a return to an earlier section.

✱ From here go back to ✱ and play to *Fine*; then play *Trio*.

POLONAISE MILITAIRE

A brilliant exhibition duet.

SECONDO

J. FRANK FRYSINGER, Op. 212

Allegro risoluto M.M. ♩=100

ff *accel.* *mf a tempo*

Con fuoco M.M. ♩=108

p *fff* *mf*

f

1

2

CODA, last time only

fff

pp *mf* *f*

1 2

POLONAISE MILITAIRE

PRIMO

J. FRANK FRYSINGER, Op. 212

Allegro risoluto M.M. $\text{♩} = 100$

ff *accel.* *mf a tempo*

ff ff *mf*

f *ff*

ff *ff*

pp *mf*

mf *f*

ff *ff*

CODA, last time only

SECONDO

mf

marcato

mf

Molto allegro M.M. ♩ = 144

mf

p capriccioso

rit. mf a tempo

p capriccioso

cantando

f

D.S. al Fine

This musical score is for a piece titled 'SECONDO' from 'THE ETUDE'. It is written for piano and features a variety of musical textures and dynamics. The score is divided into several systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The tempo is marked 'Molto allegro' with a metronome marking of 144 beats per minute. The score includes a variety of musical notations, including chords, arpeggios, and melodic lines. Dynamics range from piano (*p*) to fortissimo (*f*). The piece concludes with a 'D.S. al Fine' marking.

3 1 4 5 1 3 5 4 1 5 4 3 2 4 1 5 4

mf

4 8 1 1 5 1 4 3 5 4

mf

3 1 4 5 1 3 5 8 1 5 3 2

mf *mf* *f*

Molto allegro M.M. $\text{♩} = 144$

mf *p capriccioso*

f *rit.*

mf a tempo *p capriccioso*

f *D.S. al Fine*

A LITTLE FLOWER

VALSE

RICHARD J. PITCHER

The left hand sings in the *baritone* register. Grade 2 $\frac{1}{2}$.Tempo di Valse M.M. $\text{♩} = 54$

The musical score for "A Little Flower" is a waltz in 3/4 time, key of D major, composed by Richard J. Pitcher. It is marked "Tempo di Valse M.M. $\text{♩} = 54$ ". The score is written for piano, with the left hand playing a melodic line in the baritone register and the right hand providing harmonic accompaniment. The piece consists of 32 measures, organized into eight systems of four measures each. The score includes various musical notations such as dynamics (mf, f, cresc., rall., a tempo), articulation (accents), and fingerings. The piece concludes with a "rall." marking followed by "mf a tempo".

The piano introduction consists of two systems of music. The first system features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, with some fingerings indicated above the notes.

BEAR DANCE

Vigorous and characteristic. A rhythm, chord and *acciaccatura* ("crush note") study.

HANS WAGNER, Op.20, No.2

Moderato M.M. ♩=108

The main body of the piece is divided into several sections. It begins with a piano (*p*) section, followed by a mezzo-forte (*mf*) section, and then a fortissimo (*ff*) section. The tempo changes from Moderato to Più mosso, and finally to Allegro. The piece includes various musical notations such as *mf*, *f*, *ff*, *pesante*, *rit.*, *accel.*, and *fz*. The notation is dense, with many accidentals and fingerings indicated.

A valuable semi-classic; beautifully constructed,
but romantic in content. Grade 3.

CAPRICCIO

MAX MEYER-OLBERSLEBEN

Op. 115, No. 2

Allegretto M. M. ♩ = 54

The musical score is written for piano and consists of 16 measures. The key signature has one flat (B-flat). The time signature is 8/8. The tempo is marked 'Allegretto M. M. ♩ = 54'. The score includes various dynamics and articulations:

- Measure 1: *grazioso*, *p*
- Measure 2: *a tempo*
- Measure 3: *pp dolce*
- Measure 4: *poco cresc.*
- Measure 5: *poco rit.*
- Measure 6: *p*
- Measure 7: *marcato*
- Measure 8: *cresc.*
- Measure 9: *f*
- Measure 10: *dim. e rit.*
- Measure 11: *pa tempo*
- Measure 12: *sempre Ped.*
- Measure 13: *cresc.*
- Measure 14: *decresc.*
- Measure 15: *f con fuoco*
- Measure 16: *ben marcato*, *sempre f*

The score also includes various articulations such as slurs, accents, and fingerings. The final measure is marked *dim.* and *pp dolce*.

cresc. *dim. e poco rit.* *marc.* *p a tempo* *poco cresc.* *dim.* *p* *Adagio* *pp* *f* *ff*

LITTLE HANDS

A clever little first Grade piece.

Little Hands, Little Hands,
Guide the fingers o'er the keys;

Loud and soft, fast and slow,
You must learn to go.

ORA HART WEDDLE

Andante M. M. ♩ = 96

mf *Andante* *ritard.* *D.C.* *Fine*

THE SQUIRRELS

A clever study in repeated notes; delightful and profitable to play. Grade 2½

E. R. KROEGER

Vivace M. M. ♩ = 126

mp

mf

dim.

ritard

a tempo

mp

mf

cresc.

dim.

mp

mfz p



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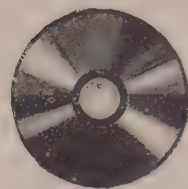
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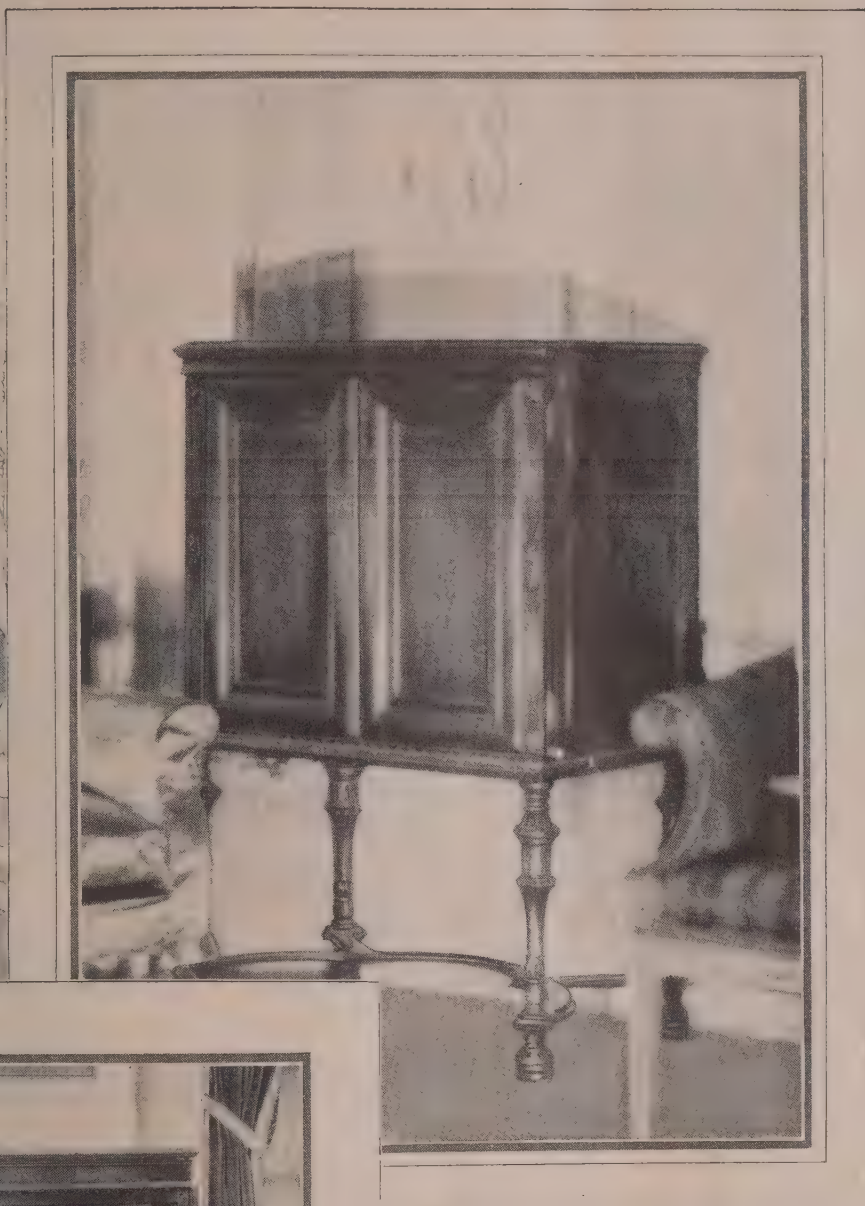
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A FAIRY TALE

From a new set entitled *Nimble Fingers*. A study in rhythmic alternation of the hands. Grade 3.

CEDRIC W. LEMONT

Allegro M.M. ♩ = 126

p *leggiero*

cresc.

f *pp* *p*

cresc. *dim.* *mf*

f *mf* *f* *mf*

cresc. *sempre cresc.*

ff *dim. e rit.* *p a tempo* *pp* *p*

pp *cresc.* *f* *pp*

cresc. *dim.*

L.van BEETHOVEN

No.1,in C

Allegro moderato M.M. $\text{♩} = 63$

Allegro moderato M.M. ♩ = 63

f *energico*

mf *ben marcato*

f

p *Last time to Coda*

dolce

p *f* *p*

mf

f

CANOEING WALTZ

WALTER ROLFE

Tempo di Valse

mf melodia marcato

p

f

D.C.

Fine

A waltz in Spanish style. A certain freedom of pace is demanded. Grade 3½

LA NIÑITA
SPANISH DANCE

WALLACE A. JOHNSON, Op. 160

Vivace M. M. $\text{♩} = 144$

This page contains a single system of musical notation for a piano piece. It consists of eight staves, with the first two staves of each pair forming a grand staff (treble and bass clef). The notation includes various musical elements:

- Tempo and Mood:** The piece is marked "Vivace" and "M.M." (Moto Moderato).
- Dynamic Markings:** The notation includes a variety of dynamics such as *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *marcato*.
- Articulation:** The notation includes accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5).
- Rehearsal Markers:** The notation includes rehearsal marks (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).
- Other Markings:** The notation includes a "D.S." (Da Segno) marking at the end of the system.

SONG OF THE REEDS
SCHILFLIED

HANS SEELING, Op. 11, No. 3

Edited by H.A. Lang

A standard recital piece by a composer of sterling merit. To be played in the singing style. Grade 4.

Larghetto M. M. ♩ = 100

p *espressivo*

p *mf* *f appassionato* *dim. e rit.* *p* *pp*

Poco più vivo

mf *a tempo mf* *pp* *ten.* *p* *poco rit.*

Tempo I.

mf *f appassionato* *rit.* *p* *a tempo* *pp*

a) b) c) Indicating a little pause.

MAZURKA FANTASTIQUE

Abrilliant, but not difficult solo piece.

AUGUST NOELCK, Op. 266, No. 2

Tempo di Mazurka M.M. ♩ = 126

VIOLIN

PIANO

f con fuoco

p

f

mf

p

p

mf

p

mf

p

p

mf

p

pp

rit.

a tempo

rit.

a tempo

a tempo

cresc.

f

p

f

risoluto

Fine

Fine

p

p dolce

f

mf

p

spicc.

pizz.

arco

f

p

f

p

p

f

p

mf

p

pp

rit. e dim. *D.S.*

POSTLUDE POMPOSO

GEORGE S. SCHULER

Prepare { Sw. - Full
Gt. - Full
Ped. - Coup. to Gt. & Sw.

A vigorous closing piece, based upon a characteristic descending pedal passage.

Moderato maestoso M.M. ♩ = 72

Man. *f* Gt. *ff* *rit.* *a tempo* Sw.

Ped. Sw. or Ch. Gt. to Ped. off.

Sw. Gt. *ff* *molto rit.* *a tempo*

Last time to Coda *poco rit.* *a tempo* *poco a poco rit. e dim.* 8 Solo stop Trem. Sw. or Ch. *mf* Sw. Strings

poco rit. *a tempo* *molto rit.* *a tempo*

Coups. off *poco rit.* *molto rit.* add Coups. D.C.

♩ CODA Sw. Gt. Sw. Gt. *poco a poco rit.*

PIERROT, PIERRETTE

Words & Music by
HANS S. LINNÉ

Allegretto grazioso M.M. ♩ = 96

1. Pier - rot, de - fy - ing Fate, Went out to seek a mate; With
found to his sur - prise, Pie - rette with love - lit eyes; Who

heart so light, And mind a - right, He look'd for his Pier - rette. Hestroll'd quite blithe - ful - ly, Thought what a joy 'twould
soon con - fess'd, With shy - ness bless'd, She look'd for her Pier - rot. They stroll'd to - geth - er, he made love to her so

he To love and 'fuss' The two of us, Pier - rot, Pier - rette.
she said, "mar - ry me, So one we'll be, Pier - rette, Pier - rot."

2. He

But soon they found that Fate, Had love chang'd in - to hate; Their hearts grew cold, in grief un - told, Pier - rot for - sook Pier - rette. So

on she went her way, Dis - pel - ling all dis - may. No more we'll "fuss" the two of us, Pier - rot, Pier - rette."

8

Tempo I e leggiero

Tempo I e leggiero

f *pp* *pp* *simile* *mf* *leggiere* *poco rit.* *a tempo* *col canto* *poco rit.* *p* *simile* *mf* *poco rit.* *a tempo* *p* *meno mosso e ben legato* *espressivo* *rit.* *p* *a tempo senza rit.* *mf* *leggiere* *poco rit.* *p* *f*

I HEARD A FAIRY PIPER

Words and Music by
WILLIAM BAINES

In playful manner

1 I heard a fair - y pip - er, A pip - ing in the glen, And
2 I knew the fair - y pip - er Was play - ing to my heart, And

mf lightly

Oh! it rang so sweet - ly O'er mead - ow mead and fen; And
Oh! the pulse with - in me Was stirred to quick - er start; It

pp

all the birds that heard it Were hushed, and won - dered still, And
ban - ished care and sor - row, And hope came in - its train; It

pp

heav - en seemed be - fore me, To hear the mag - ic trill. —
brought a bright - er mor - row, And bade me live a - gain. —

rit.

tempo ad lib.

a tempo

tempo ad lib.

Ah! — Ah! — Ah! —
Ah! — Ah! — Ah! —

rit. *a tempo* *slower with emphasis*

And Oh! the tune en - chant-ing Grew sweet - er rich - er,
And Oh! to me it - sound - ed Like an - gel - song - di -

mf *a tempo* *rit.*

yet; vine, Would you know my fair-y pip - er? Shall I tell you who? Not yet!
Now this elf - in fair-y pip - er Was that **Presto**

Presto

dear lit-tle boy o' mine!

A LITTLE MARCH

May be used as the "First Piece." Grade 1.

N. LOUISE WRIGHT

Moderato M. M. ♩ = 108

mf *cresc.* *cresc.* *dim.* *rit.*

LOVELY NIGHT

THE ETUDE

CHARLES HUERTER

Moderato

p molto espress.

When love-ly night from day a-wakes

And slum-ber o'er the calm air breaks

When

cud - dling birds their good-nights say,

And fair - ies in the moon-light play,

Like mag - ic comes a-new my

lay, I love you, I love you, I love on - ly you

When

soft - ly whis-per friend-ly trees

Car-ressed by gen-tle sooth-ing breeze;

When star - ry skies look down and

smile, And themes of love my dreams be-guile;

Like mag - ic comes my song the while;

I love you, I

love you, I love on - ly you.

Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

A Breton Lullaby (Berceuse), by G. Blanchet.

The main theme of this lullaby is ingratiatingly beautiful, and is buoyed up—a trifle unsteadily—by modernistic harmonies.

The D Major and D-Flat Major sections seem to us a bit too much like counterpoint exercises to be highly expressive.

In handling the main theme strive for tender shades of coloring and an almost somnolent legato.

Gondoliera, by Leon Jessel.

Leon Jessel composed the famous, and recently ubiquitous, *March of the Wooden Soldiers*, and that fact alone should be sufficient to locate him in your minds.

There have been countless pieces inspired by the gliding gondola and the picturesque gondolier, Mendelssohn, in his *Songs without Words*, has painted some fine musical portraits of them, and César Cui has done likewise. Cui, you remember, was a Russian; like the great Tchaikovsky he was an admirer of many things Italian, and the Italian turn of melody is clearly mirrored in his music.

Mr. Jessel handles his "double notes" in *Gondoliera* very tellingly. The well-known Negro composer, R. Nathaniel Dett, in some of his dances, plays with this device successfully and quite charms one's ears by his successions of fourths, fifths, and thirds. Make your rhythm in this composition very strong and very swaying. Measure 19 calls for a slight ritard, then back to the main tempo in measure 20. The middle section of this number—in the Dominant—contains a theme characterized by a good bit of conjunct motion; it is in line contrast, therefore, to the "jumpiness" of the first theme. In this middle section, it is as though the gondola had temporarily paused in its course. Perhaps it had arrived—who knows?—opposite a villa from a window of which smiled down some lovely Italian maiden!

Silvery Chimes, by Curt Goldmann.

The first motive is rather chromatic—that is, if you consider that it consists of the first seven notes of the right-hand part. Some analysts, however, (like Vincent d'Indy, for example) would say that only the first three are the motive.

The Trio is in G, the sub-Dominant of D. *Gravioso*, gracefully; *stringendo*, hastening the tempo. The latter means, literally, "drawing together" and is nearly related to our English words "stringent," "astringent" and "constrain."

Polonaise Militaire, by J. Frank Fry-singer.

This piece may be described as a splendid "salon" piece, though the word "salon," like the very similar word "saloon," is becoming obsolete in America.

The title means, "A Polish Military Dance." As in the great part of Polish music, the rhythm in this composition is striking, insistent, yet varied. *Capriccioso* means "in a fanciful or capricious style; *piangendo*, plaintively, sorrowfully.

The scheme of keys in this dance is as follows: G Minor, E-Flat Major, B-Flat Major, and G Minor. If you would like to see how carefully Mr. Fry-singer has proportioned these various sections, count the number of measures. Excepting, of course, the sixteen-measure introduction, the count is as follows:

44 measures in G Minor
24 measures in E-Flat Major
32 measures in B-Flat Major
48 measures in G Minor

Adding together the second and third items, for they represent together the "middle section," we get 56; and thus the three sections of this *Polonaise Militaire* are approximately equal.

The staccato, *capriccioso* episodes require no pedalling. They should be very carefully colored, and should be taken somewhat *rubato*.

In the *molto allegro* section (in B-Flat) practice measure 4 (and similar measures) separately for the 5-1 fingering in the right hand. This quick contraction of the hand is something which must be assiduously studied by the piano student. Try this daily exercise and see if it does not help you: Place the fifth finger of the right hand on third-space C. While holding this down, count 1-2-3 and so forth. On "2," let the thumb lightly strike center C; on "3," let it strike D; and so on, right up the scale. And most important of all, let the hand completely contract between the counts!

Mr. Fry-singer was born at Hanover, Pa., April 7, 1878. Commencing the study of music at the age of eight, he eventually had lessons from such noted teachers as Edgar Stillman Kelley, Richard Buemeister, W. Wolstenholme, and others. Mr. Fry-singer seems equally talented as an organist and as a composer. From 1911 to 1918 he held the position of Dean of the Organ Department in the University School of Music at Lincoln, Nebraska. He was sub-Dean of the Nebraska Chapter of the American Guild of Organists during the years 1917-1918. Mr. Fry-singer's very numerous compositions have met with extreme approbation from both musicians and public.



J. F. FRY-SINGER

A Little Flower, by Richard Pitcher.

A left-hand melody, exceedingly graceful and dainty. Like all melodies it must be phrased correctly.

The first theme is in G Major; the middle section is in the Dominant, which is D Major; and then there is a return to the first section. Let the melody "sing."

Bear Dance, by Hans Wagner.

When bears dance they are everything but graceful—and Hans Wagner (whose relationship to Richard Wagner and "Heinie" Wagner we cannot establish) knows just exactly how to portray their clumsiness.

This *Bear Dance* strikes us as being riotously funny. Do not, therefore, play it as you would play the *Maiden's Prayer* or the *Chanson Triste*. This dance confirms what we recently asserted in these columns—namely, that minor keys are not always by any means doleful.

In measures 33-38 the theme appears in the bass with mock-heroic effect that is most absurd. Measures 15-22, incidentally, are really very lovely and remind one of Schubert.

Capriccio, by Max Meyer-Olbersleben.

This composition is taken from a suite of three pieces, and is thoroughly charming, original and musically. *Capriccio* is the Italian equivalent of the English word "Caprice."

Meyer-Olbersleben is a skillful harmonist. Note the sudden shift to A-Flat tonality in measures 5 and 6. This is somehow like Grieg or Edward MacDowell. Measures 17-24 are especially pleasing; in measure 17, the second chord is an altered sub-Dominant eleventh; in measures 21-22 the Augmented chords are of fine effect.

In the *con fuoco* section let your playing really be "fiery," strong in accent, with the melody sharply delineated. Do not emphasize the arpeggios.

This composer—a picture of whom recently appeared in these columns—develops and mingles his themes with a knowing hand. Nothing is irrelevant or illogical. The Codetta is skillful.

This *Capriccio* is, first and foremost, a study in tone-color. Do not perform this number a degree faster than *allegretto*!

Little Hands, by Ora Hart Weddle.

A good little piece, especially the section in F (sub-dominant of C) where the left-hand has the melody. Phrase this melody exactly, remembering that a musical sentence—like a grammatical sentence—must be correctly and sufficiently punctuated.

The title for this number is very aptly selected. How fascinating it is to watch a pair of "little hands" straying over the keyboard! Chubby little hands (sometimes not so very clean!), which grow suddenly timid at finding themselves among a maze of black and white notes; they are among the dearest of Earth's creations. Presently they will be big hands, grasping the responsibilities of living and striving to uphold the truth and the right; and so, while they are still small, let us teach them many things.

The Squirrels, by E. R. Kroeger.

A sketch of Mr. Kroeger's career and present activities was recently given in these columns.

This amusing little piece is a good study in repeated notes in general and in 3-2-1 fingering in particular. It is really shockingly easy, once you "get the hang of it." Have every note distinct, with no slurring. In measures 13-15 note the succession of diminished-seventh chords.



E. R. KROEGER

A Fairy Tale, by Cedric Lemont.

Cedric Wilmot Lemont is well known as having written some of the pleasantest, and most instructive, piano compositions we have in America. The piece in question is from the suite "Nimble Fingers."

The theme is somewhat redolent of the famous "catch," *Three Blind Mice*. *Leggiero* means "lightly." Some of you, at least, have heard of "legerdemain," which signifies the performance of tricks and other manual marvels through the quickness and agility and cleverness of the hands.

The measures in which Mr. Lemont is modulating back to C (the main tonality) are especially interesting.

German Dance, No. 1, in C, by L. van Beethoven.

After the introduction (which is suggestive of what follows) the first theme commences in the left hand (mf) and later is played by the right (f).

In measure 28 (counting, as always, from the first complete measure, and disregarding the repeat) note the slur over the first two right-hand notes.

The scheme of keys in this *German Dance, No. 1*, is C, F, C, G, C. Or, in other terms, Tonic, Sub-Dominant, Tonic, Dominant, Tonic.

(Continued on page 239)



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THESE ARE allied subjects and have been written about to such an extent, and over such a long period of time, that they would almost seem to be actually shop-worn—the interest waning because, forsooth, there is nothing new to say about either subject. However, notwithstanding the array of words which have been written, we find that with the constant evolution of thought, together with the realization that in many instances the thoughts about these subjects have been, to say the least, misleading, there is still something of importance to say.

Regarding voice production in particular, there is no unanimity of opinion concerning various facts which have a very important bearing upon the matter. This does not refer so much to the inevitable differences of opinion which are bound to exist as to general modes of expression, and which have to do with interpretation and good taste in the treatment of a phrase or a song in its entirety, but rather to the differences of opinion arising from lack of very definite knowledge and understanding about the physical facts involved, which should be known by all singers and teachers alike.

Founded on Science

IT IS generally conceded that art which rests upon a foundation of exact science is more secure.

In conformity with this theory, a great many systems of voice culture have been exploited, tried out and, incidentally, have failed in producing desirable results. The reason for this is that the right science was not selected upon which to rest the art. Perhaps it is better to say that any one science is not sufficient in itself to constitute a reliable foundation for the art of singing, and that singing is largely psychological.

Physiological voice culture has been tried many times and found wanting.

Broadly speaking, we may say that Anatomy, Physiology, Physics, and especially Acoustics, all are concerned; but the question of the proper consideration of the exact sciences has been the thing that has bred so much uncertainty and confusion in the minds of most investigators. It has been said truly that too much attention to the scientific consideration of voice production makes mechanical singers. Mechanical singers generally do their work too much this way or that way, and nature never gets a chance to exert her benign influence.

Insufficient Knowledge

THE OUTSTANDING error in the calculations of the physiological votaries is their failure to recognize or to understand the true nature of voice. If they had known and recognized the fact that voice production, as such, is involuntary and not voluntary, many trials and tribulations of singers would have been avoided.

This is the first thing to realize and forever afterwards to keep in mind—voice is involuntary and not voluntary. It follows as a corollary, or natural consequence, that you can do absolutely nothing with the mechanism by direct application of will power or force. The psychological factor is the governing influence to which the mechanism responds.

The Voice a Medium

THE REAL VALUE of scientific knowledge concerning the voice as influencing consistent expression of ideas through this medium has, however, never been properly recognized. There has been too much "hit or miss" following the guess works of what is good in vocal training. For instance, voice has been frequently defined as breath, vitalized breath, and so on. Following the colossal blunder as to

The Singer's Etude

Edited for March
by
W. WARREN SHAW

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

Problems in the Science of Voice Production and the Art of Singing

fact, the assumption has been that breath must be controlled—and here is where the greatest misunderstanding of breath functioning has taken, we might say, almost unusual root in the minds of the student body—all from faulty terminology, saying what is not meant and *vice versa* which, of course, has had its birth in guess work and plausible assumption of undemonstrated facts, or verisimilitude.

Brass sometimes looks like gold—again, verisimilitude. When and where shall we ever come to rest in this apparently interminable and increasing agitation?

The Open Mind

THE ANSWER can be found in just one way—recognition of demonstrated facts which are relevant to the subject, and the conscientious application of truth so far as known by teachers. The willful closing of the mind and understanding to the reception of knowledge and the persistent application of symbolized falsities on the part of teachers are responsible for much of the unhealthy clinging to absurd fanciful chimeras which are daily held up for inspection and adoption.

Teachers, and students as well, should know the physical facts pertaining to voice production. Knowledge of these facts may be easily acquired and need never be a matter of conjecture.

Interpretation, including flights of fancy, in fact all individual conception of the proper or appropriate presentation of the tone picture, can never be standardized. This must necessarily remain individual. Likewise, it is as to the essential quality and the varying qualities of the voice itself; for, rightly produced, every voice differs from every other voice, all of which may be classified like blonds and brunettes, but exactly alike—never.

Physical Observations

ON THE OTHER HAND, the physical aspect of the voice, as learned from actual observation and from the authentic photography of voice at Columbia University, by Prof. Wm. Hallock and by Floyd Muckey, may be known by all. The acoustics of the voice in its physical aspect may also be known from duly accredited and satisfactory research work on the part of scientists.

The following facts then should be a part of the understanding of all teachers

and students, in their consideration of the subject of voice and voice production.

First of all, voice is air waves not breath. Air-waves travel at the rate of about seven hundred and fifty miles an hour, about seven and a half times as fast as a good sized hurricane and without making any commotion. If breath were to travel that rapidly the choir at one end of a church would blow out the other end of the edifice, including the minister and the whole congregation, if they happened to sing at them. All kinds of terrific disasters are easily conceivable as following the moderate use of the voice even in mezza-voice, if it were an actual fact that voice is breath, and especially were the breath vitalized.

So much for erroneous conception—the result of false and misleading terminology. Remember that voice is involuntary not voluntary in its nature. The voice is produced by a vibration of the vocal chords which operate as do the strings of an instrument and not as a reed, a disk, or an air blade; that is, the vocal chords vibrate as a whole, producing fundamental tones, and in segments, producing overtones. Both fundamental tone and overtones are reinforced by resonance in the resonators—and these do not include the chest or the bones of the body. The sense of such vibrations is explained by conduction but does not affect resonance.

Resonance

RESONANCE is without doubt the most important factor in the superstructure of voice. Every voice has vibrators (the vocal chords); and let no speculation as to the authenticity of this fact influence your thought concerning voice. Isolated cases of voice being produced by a mechanical larynx introduced by surgeons, or by any other means, cannot be seriously considered as having any great bearing on the matter. A man with perfectly solid legs does not use a crutch, unless he is obliged to do so; and his mode of locomotion is not usually improved thereby in point of rhythmic beauty or personal convenience.

Resonance is not sympathetic vibration. That requires two or more vibrators. Resonance is the reflection of vibration in the resonator; and, in the human voice, it adds about three hundred per cent. to the carrying power. Loudness of voice does not necessarily mean true vocal power.

Vocal Quality

QUALITY OF VOICE depends upon the number and intensity of the vibrations of all the partial tones (which constitute each tone) as related to each other. Quality is different in every voice, as a general characteristic, depending upon the particular structure of each individual vocal organ.

The cause of varying qualities in each voice is found in the concept character of the tone desired. We mean by this the characteristic qualities of a phrase or a number of phrases, which are determined by preference; that is, assuming that the vocal mechanism is comparatively free from interference due to rigidity or stiffness of the parts. The subconscious and the conscious mind are both involved as of understanding and expression.

Good quality is the most important thing to cultivate; and the student does well to listen attentively to the sounds of his own voice while singing. By concentration and attention to general effect he cultivates the habit of choice or discrimination in the various kinds of tone which are always available.

Choosing the Way

THE SKILLED SINGER is a good deal like a skilled chauffeur or bicycle rider, he must steer and balance all the time. True, he may be at sea for a time in the choosing of qualities in so far as they may be under his control; but he must always remember that any possible readjustments are made with purpose and intent in the control of the voice itself and not in the direct control of the vibrator, or the ribs, or the breath. These should function involuntarily.

The able teacher is the one who can diagnose the mental and physical causes which are influencing each individual student and can advise concerning desirable quality and the means of producing it.

With attentive consideration of practical results, the student quickly learns the how and wherefore of the proposition and adopts the simplest means of correction as befitting the chosen general quality as well as the particular quality of any single tone.

Remember that all improvement in vocal quality comes from the management of the voice itself and not from the management of the breath, breathing muscles, or the larynx.

Volume

VOLUME, OR INTENSITY, from the physical standpoint, depends upon the amplitude of vibration of the vocal chords, or the resultant height of the air-waves plus the reinforcement of resonance. Physical coördination may be depended upon to register as desired, always within natural limitations and healthy conditions.

Everything that is scientific or measurable in the physical phase of voice production may be summed up as follows: Voice is air-waves not breath. Voice is a stringed instrument as proven under observation and analysis. It reacts to the causes of vibrations as to fundamental and overtones as does any stringed instrument. (Overtones are produced by the vibration of the segments of the chords which take place simultaneously with the vibration of the swing of the chords in their full length, producing the fundamental tone.)

In the classification of facts, we have to consider pitch, volume, and quality. In the relationship of these facts we have also to consider that the length, weight, and tension of the vocal chords must be such as to give the widest swing of the

Types
of
Leading
Roles



From a
Caricature
by
Métivet

THE BEARD AT THE OPERA

(Journal Amusant, 1912)

words for volume which is compatible with the most favorable segmentation for quality. The combination of air waves thus created must be the most favorable for the production of resonance.

The natural law for voice production is one law with which every singer should be familiar. It consists in the non-interference with the action of the vocal chords, which are found to be hindered in their normal action by the simultaneous action of the false chords. (These lie just above the true vocal chords), and the full use of resonance is found to be hindered chiefly by the stiffening and raising of the soft palate.

The form of the resonator is the chief influence which is under the will-power, determining quality. The application of pressure to the chords is entirely unnecessary; a voluntary action of the breath mechanism from the conscious mind. The assumption that it is necessary is the basis of a benighted dogma which has been in the minds of singers and teachers ever since scientific voice culture has been considered, and this, despite the fact that there is no scientific ground for any such assumption.

Practical Singing

SETTING ASIDE the physical aspect of the voice, as such, we will consider for the moment the practical side of singing as experienced by the student in his first attempt to sing. The success of the undertaking depends upon the musical talent of the would-be singer.

Given a certain amount of musical talent and a voice which is naturally free from much interference, as already explained, a mediocre success may be attained in a comparatively short time. Under favorable conditions a certain amount of accomplishment as a singer will always result in the singing of the generally known simple exercises with which the student quickly becomes familiar. It is until certain definite problems appear, that the singer is brought face to face with the obvious necessity of doing something which seems to be unusual, in order to accomplish desired results.

The voice does not seem to respond to certain requirements without the expenditure of considerable effort—accompanied by uncomfortable sensations. This generally occurs on very high notes or very low notes, and sometimes on certain medium notes. All such experiences lead the singer, sometimes aided and abetted by the advice and urging of the teacher, to do something with the breath or the mechanism, or with the muscular force of various kinds which are available.

To Do or Not to Do

THE DIFFICULTY is there and must in some way be overcome. Here lies the crux of the matter. One must either do something with the mechanism or the physical parts involved or one must not. In an experience of thirty odd years as a singer and vocal teacher would indicate that one must not, if he would reach the heights. The reason is that, inasmuch as the nature of the voice is involuntary, it follows that to do anything with the vocal mechanism of a forceful or compelling nature is more or less disastrous and always subversive alike of effects desired and of natural healthy development.

In the throat itself are two distinct sets of muscles, diametrically opposed to each other in their normal action. The set of muscles that are used for swallowing is the one which usually intrudes itself into the domain of voice production, interfering more or less obtrusively with the normal function of the true vocal mechanism. This interference results inevitably from the attempt to compel the mechanism of breath, breathing muscles, to work under the direct fiat of will. This mode of manage-

ment promotes the forced, unnatural condition of the vocal organ during voice production which leads to systematic artificial voice production and is tantamount to pursuing the downward path.

On the other hand, if the singer will lay aside all the noxious poisons embodied in the category of vocal advice which deals with local control, he will, if he has musical talent, automatically choose the path of natural, healthy vocal development, whether he knows it or not.

Singing With Purpose

CONSTRUCTIVELY he must do something regularly and consistently, to make progress; and that something is to sing his exercises or his songs with the intent and purpose of delivering a direct message as he would in speech. This is the mental attitude which he must first adopt. The singer is advised to sing as though he were saying something without doubt and distrust of the vocal mechanism. It will commence to act in a normal manner as nature intended. Sing within the range which causes no inconvenience or strain, and gradually the voice will unfold like a flower when the roots are well watered and sunlight reaches the plant. The ability to sing higher and lower notes and medium notes will gradually develop.

In the growth of the singer all problems must be made by the application of the will power; not to the functioning of the physical parts involved, but to the immediate task at hand. For instance, pronounce your words correctly, and sing as you would speak. Let this apply to every pitch required. Be careful to form your vowels correctly and remember that all sustaining of tones means the sustaining of what are now known as vowels.

Fill the lungs comfortably with air at the beginning of every phrase, and do it by generally expanding to breathe. Don't breathe to expand. Do it without suction. Relax when breath is taken, and stay relaxed when singing. I foresee that this advice is going to puzzle some of you. You may be quickly reassured, however, when you come to consider that the true voice comes from spontaneous expression and that the real vocal mechanism is involuntary. Never lose sight of this fact.

When I advise you to stay relaxed; you must understand that the energy required to bring about the proper tension of the vocal mechanism for powerful as well as beautiful singing is in no wise a matter of attention to the mechanism or the breath. It may seem paradoxical, but it is nevertheless true that the more you try to control the breath the less breath control you will have. Forget all about breath control and you will have it, because the breath is controlled by the central of the tone; and the necessary conservation of the breath is as naturally involuntary as the action of the mechanism. Your diaphragm descends and ascends under certain conditions; but if it should suddenly become known that the diaphragm ascends when you take your breath and descends when you let it go, it need not trouble you. Pursue the same policy of letting it do what it does naturally, whatever that is.

A Summary

TO SUM UP, the doctrines of the singer should be to cultivate the ear to differentiate the tones and to make all corrections from the understanding of direct expression, to choose what is good to be heard and what is easy and comfortable to do.

Energizing the mind to speak or sing effectively energizes the material substance, the vocal mechanism will do its part as a duck swims.

The good Lord didn't ordain that we should swallow at the same instant that we make a tone. If you think otherwise, try it.

(Continued on page 237)

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MARGARET WHEELER ROSS

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Write questions on a separate sheet of paper bearing the full name and address of the sender, of which only the initials will be published.

God Bless Mother and the Music Teacher

SOMEWHERE I read of a little girl who, after playing a selection on the piano, was asked if she had taken music lessons very long.

She promptly replied, "It seems a long time to me and daddy and the neighbors, but not very long to mother and my teacher." Thus "out of the mouths of babes" we get the picture of the divine patience of mother and the music teacher.

It is these two who can work and pray over the child and wait for big results, watching all the time the small manifestations of progress. It is they who can continually be the voice that encourages the weary plodder along the difficult musical highway, they who inspire the lagging one to press forward in the face of tedious technicalities and slow accomplishments.

Can we not visualize the story behind this little girl's reply? A common enough scene in the educational scheme of the present time: the child sitting down before the piano day after day, limping over the middle section of the keyboard in an effort to master the fundamentals of the science of music and the beginning technic of the instrument; the monotony, the endless repetition of the same sounds boring the neighbors to distraction and making them wonder if it is going on forever; then for the child, the drudgery and daily grind of executing the same movements over and over again in precisely the same way; the mechanical accuracy required and the small scope of action allowed him, impatient as he is to be scrambling over the keyboard. These make the progress of time seem slow indeed!

And there is father, cynical about the child's talent and the economic value of music study, wondering when, if ever, the child is going to play something with some sort of a tune to it."

But mother and the music teacher—this heaven-inspired span! In them united we find the faith that moves mountains and works miracles; the courage that dares the impossible and makes a virtuoso out of seeming mediocrity; the patience that can strive and struggle unwearied day after day through long, slow, years of meager accomplishment, awaiting the fulfillment of their hopes and ambitions.

Truly theirs is a divine optimism. God bless mother and the music teacher!

Mrs. C. P. C., Massachusetts.

Q. Do you advise beginning piano study when a child is seven years old? If not, how soon should he begin?

A. If the child is normal, physically and mentally, seven years is not too young, especially for a boy.

Q. Can you suggest a brief list of textbooks or any helps for a parent, a profes-

sional musician, who has never taught but who wishes to start teaching piano to her own seven-year-old boy?

A. There is always danger in straining and stiffening the muscles of hands and fingers in a very young child, unless the teacher is trained in the beginning fundamentals. This strain might permanently injure the touch and tone of the child. Therefore I would not advise you to start the child yourself, unless you are specially qualified in the beginning technic. If you will address the publication department of Theodore Presser Company, they will send you a list of good books for the beginning child. Music charts and music games add to the pleasure and take away some of the drudgery of the beginning period.

Q. What method is considered the best to use for beginners in piano?

A. Leschetizky has said, "There is but one method of piano playing—to play beautifully." No experienced teacher adheres obstinately to a so-called method in piano teaching in the beginning period. The trained teacher will give the particular thing each individual child requires at the proper time, and this ability to adapt ones "methods" to the special requirements of the child is where the trained and experienced teacher will have an advantage over the immature and inexperienced instructor.

Q. Do you consider a good local teacher advisable for a beginner, or do you think it is more advisable to "start right" and send a seven-year-old child to a conservatory for his first lessons? That is, would a few expensive lessons from a high grade conservatory professor give him a better start than would the instruction of a good young graduate of that conservatory? Later he could take advanced lessons at the conservatory.

A. The temperament of the child and local musical conditions should determine your course in choosing between private or institutional training for the boy. If he is timid, lonesome, companionless, then the associations in the conservatory where other children are studying and congregating would be decidedly favorable. On the other hand, if he is very talented and wants to work at music enough to "go it alone," he would probably advance faster in a private studio, especially with a teacher experienced in beginning work. By all means, if you decide upon beginning with the conservatory training, select the best teacher on the faculty who accepts beginning pupils. You will save money in the end.

You will find this question fully covered in Chapter IV in the book, "A Musical Message for Mothers," by the writer.



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(Continued from page 187)

his or her own initiative will do well to follow this practice; but a campaign should be organized to secure the cooperation of the school authorities and parents in order to provide instruments for the orchestra and to offer lessons to talented pupils, in order that the missing parts may be supplied.

As a rule it is unwise to give the first parts entirely to the better players. The first or solo parts are melodic and more easily played. The player who wishes to play "first" must be capable of "doubling" on some other instrument or part for at least half of the school semester. Otherwise the best players will consent to play only solo or first parts and the important middle and lower parts will be missing. The pianists should be willing to take their turn in playing substitute parts for flute, oboe, clarinet, bassoon and bass-viol on the piano and harmonium, as well as acting as accompanist. The capable violinists should act as seconds and thirds and possibly learn alto-horn and bass-viol.

A class of wind instrument players should be organized. An elementary band class acts as a good feeder for the orchestra. Fair results are obtained much more quickly with beginners on wind instruments than on string instruments. The band plays fewer parts, the instruments are more resonant and the rhythm is easily felt. The great need today is for elementary classes of wind instruments, that is, clarinet, flute, cornet, alto-horn, trombone, baritone and bass horns.

Seating

THE SCHOOL ORCHESTRA for many reasons cannot be seated in traditional fashion, as the floor space allowed is usually wide and shallow, similar to the arrangement of the orchestra in the average theatre. The leader should not play, but direct with the baton and, of course, should have her back to the audience in order that undue attention shall not be diverted to herself or her facial expression. The first and second violins should be on her left and right hands, respectively. The violas, or third violins, should be seated toward the center inside of the seconds, and the 'cellos or substitute instruments on the left inside of the first violins. The piano may be placed at the extreme left with the bass viol alongside. If room permits, the piano may be placed behind the 'cellos and violas. The bass-viol and piano should be close together. The wood-wind should be on the right behind the violas and the brass and tympani or drums on the extreme left.

The traditional symphony seating plan may be used for seating an orchestra on the stage. The main point in seating is

to place each player in a position so that his line of vision may take in music and the director at one and the same time. The principal player of each section should be in the chair nearest the director. The brass and percussion instruments should be in the back-ground and not too prominent at any time.

Balance and Tuning

THE GREATEST MISTAKE school orchestra leaders make is in the over-balancing of parts. It is much finer to have a limited number of players of fair ability and to keep a proper balance of parts. Eight first and six second violins will carry four violas, four 'cellos, two string basses, flute, two clarinets, two horns, two cornets, trombone, drums and piano. If the number of instruments is to be increased the string parts should be increased and oboe and bassoon added.

A first orchestra should be selected on this basis and the elementary players formed into a second orchestra. Wind instruments that are difficult or impossible of tuning should not be used, as nothing compensates for bad intonation. The piano should be tuned to international pitch. That is, "A"-435. The instruments should take pitch from the piano, the strings from "A" and the clarinets, cornet and trombone from "B-flat." The string bass should be tuned from the piano.

Use of the Orchestra

THE ORCHESTRA should have regular rehearsals each day, if possible. The general plan should call for sectional rehearsals for string and wind instruments. Opportunity should be given the orchestra to play in the assembly and to accompany the singing. Each individual player should have an opportunity for solo playing. Occasional outside engagements should be obtained, provided that these do not interfere with the studies of the pupils. The orchestra should be the "hobby" of the leader and the leadership should not be undertaken if the work is unduly burdensome. It should not prove so if the teacher selects simple music of interesting melodic content and plans the work on a progressive program basis. The development of school orchestras and bands offers educators an opportunity to enrich the school and community life and to include cultural opportunities that will have a wholesome effect on American life and culture.

Part four: outline of a combined course in music history, appreciation and harmony to be used with "The Standard History of Music," a supplementary list of records, and "Harmony Book for Beginners."

WEEK	SUBJECT	CHAPTER	TOPIC	PAGE
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16	Harmony	12	Harmonizing Melodies—Motion of Bass.....	44-45

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By Josephine Clark

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A FAMOUS public speaker once said that he had found that there are two ways of constructing a successful lecture: one, to build it up, point by point, with ever-increasing interest and intensity to a final climax; the other, to build it up to a climax somewhere after the middle, towards the close, and then to finish in a vein quieter, less intense, touched with grace, perhaps with humor or with tenderness, and to end with a certain rhetorical brilliance.

This man spoke constantly to great crowds of people, and with unflinching success. Now it seems to me that the recitalist must meet the same requirements as the public speaker; so it has been interesting to look into the psychology governing the structure of his lectures, addresses and sermons, and to deduce psychological principles upon which the successful organ recital program is built. The word "built" is used advisedly; for a program should be a structure and not merely a succession of numbers strung together hit and miss.

How shall we determine which of the two methods to employ in making any given program? The determining factor is the length of the program. The plan of working up steadily with ever-increasing intensity to a final supreme climax can be employed—except under exceptional conditions—only in the building of short programs. The mental and emotional strain is too great for the average audience to maintain for long; the listeners will tire before the climax is reached.

The Length Element

IF YOU STOP to think of it, this element of the length of the composition determines the character of much of the music itself. The shorter numbers may be carried with ever-mounting interest, complexity and intensity through to a gorgeous climax; the longer forms, as the oratorio, for instance, usually reach the highest point of emotional intensity some time before the close. Thus, in the "Messiah" the drama works up to its chief glory in the "Hallelujah Chorus," but it does not end there. It would seem as if, after the emotional demands of the long working-up to such a pitch of exaltation, it would be too great a shock, too sudden a drop to conclude the work there and turn at once to the prosaic affairs of an everyday world; a calmer section must intervene, with its quieter assurance and serenely joy, to bridge the transition to everydayness.

This does not apply, however, if the oratorio is given in condensed form, when only the numbers of greatest nobility are chosen. Then the program is short; there is no such period of working up, therefore no such strain on the attention and emotions. The listener is plunged at once into brilliance, into a highly charged emotional atmosphere, is held in that exalted mood for a short period and suddenly released at its highest point. Such a condensed presentation may, indeed must, conclude with the "Hallelujah Chorus." The "Messiah" is an illustration taken just at random; the same principle will be found to apply to the giving of other oratorios or musical compositions, and will be realized more or less acutely in proportion to the degree of dramatic or emotional intensity which characterizes the work under consideration.

A short recital program may, therefore, be built on the principle of a mounting climax to some such conclusion as the César Franck "Pièce Héroïque," the *Finale* of Tchaikowsky's "Symphonie Pathétique," the *Finale* of the Reubke Sonata, Liszt's "Fantasia and Fugue on B-A-C-H" and the like. If this type of program is planned, the lighter number must, of course, be placed early.

The Organist's Etude

Edited for March by

Clarence Dickinson and Helen A. Dickinson

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"An Organist's Etude Complete in Itself"

The Building of an Organ Recital Program and the Psychology Which Should Govern It

Part I

The Church Recital

SHORT RECITALS before or after a church service may follow this plan more or less, if conditions are favorable. If it is a morning service which begins brilliantly, a Sonata, or part of one, may be found to fit exactly the occasion, working up from a broad and serious first movement, through a quieter middle section, to a *Finale* which will suit the brilliant opening of the service. Occasionally, however, the final movement is of too gay a character, its rhythms too dance-like or too conspicuously fugal for the immediate prelude to a service. Something big and brilliant, yet noble, dignified and rather serene in character will be more fitting. Sometimes the opening movement of a sonata is well in place here instead of the *Finale*; or such a number may be used as, for instance, Bubeck's "Meditation" or his "Fantasia," Beohide's "Fantasia," Reimann's "How Brightly Shines," Cole's "Fantasie Symphonique," or "Song of Gratitude," Huber's "Fantasia," Bach's "Fantasia in G Minor" or some of the broader Choral Preludes. Right here it may be said that the numbers in this article are mentioned from memory, and reference is made purely by way of illustration, to try to give a more concrete idea of the general style of number suggested. There are many others which would be equally suitable and effective, but, of course, it would be impossible to list many in any one place.

If the service begins with prayer, or in quiet, reverential mood it will be necessary to pass from the first big, imposing number of the recital played before it to a quiet one, just before the beginning of service. There are many sonatas or symphonies of Mendelssohn, Guilmant, Widor, Merkel, Rheinberger, Barnes, Parker and many others, of which the quiet movement would be suitable; or there are numbers like "Méditation à Sainte Clothilde," James; "Méditation," Cecil Klein; "In Paradiso," Fibich; "In the Church," Novak; "Solemn Prelude," Noble; "Vision," Rheinberger; "Andante" from "Symphonie Pathétique," Tchaikowsky; "Andante Cantabile," Tchaikowsky; "In the Cathedral," Pierné, and many others.

The Concert Program

BUT THE MAIN point under discussion is the concert program. It is, of course, longer, usually approximating an hour and a half in length. For the building of such a program the second plan suggested is the better; namely, to build up the program until it reaches its climax somewhere after the middle towards the end, and then to finish in a vein less intense, touched with lightness, perhaps with humor or tenderness or both, with a touch of bravura or at any rate of brilliance at the close.

With this general scheme before us we will consider the types of numbers we will seek to fit into the different sections

of the program in order best to accomplish our purpose.

The opening piece is a prelude, an introductory number; its function is the same as that of the overture to an opera or the preliminary music in a theatre; namely to quiet the audience and to dispose them physically, mentally and emotionally for the program to follow. It should therefore be of a fair length, not so short that it will fail of its purpose as a preparatory measure, yet not so long that the people who are not established to their satisfaction will be held too long in discomfort. It should make no great demands either intellectually or emotionally; the audience is not yet ready to respond to such. It should have a certain festive air, yet it must not be too trivial or empty, as it must have enough real musical content to stimulate the interest of the audience to the degree of enlisting its attention and setting it in an attitude of anticipation of what is to follow.

The organist's business in his first number is to separate his audience from the cares, the worries, the problems and hurries they have brought with them from outside, and to induct them happily into the new atmosphere. A man cannot be taken after a day full of business problems, right after dinner, perhaps, and a rush to dress and get to the recital on time, and be plunged at once, without preparation, into a highly charged emotional or even intellectual atmosphere. You must not put a strain of any sort right back upon him. First create a realization of a breathing spell, of quiet well-being, of a genially festive atmosphere.

Beginning with Bach

IT IS the custom of some organists to open a recital with a Bach Prelude and Fugue. Unquestionably, under favorable conditions—a sympathetic audience assembled early and the player in tip-top condition—a tremendous effect may be made with, say, the *Prelude and Fugue in D major*. The exciting opening of the Prelude with that movement up the scale which has such a quality of joyous vitality and spontaneous upward sweep followed by the abounding youth and triumphant vigor of the mighty chords, and the scintillating brilliancy of the Fugue have been known to sweep an audience quite off its feet at the very beginning of a program. But this is a relatively rare occurrence and is undertaken always at the player's risk, and the more emotional Preludes and Fugues of Bach are wholly unsuited to this position.

To begin with a heavy, long number is like setting up the solid foundation of a building before excavating for it; it is usually better to rid the audience of everyday associations first, quiet them and put them into an attentive and receptive mood. As a general rule, therefore, a number which uses a good deal of organ at its beginning and end is the best for this posi-

tion: numbers of the character of the Hollins "Overture in C major" or the one in C minor; "Finlandia," Sibelius; "Concert Overture," Maitland; "Paean," Matthews; "Allegro from Symphony VI," Widor; "Allegro con Brio," De Boeck; "Allegro Maestoso" from the Elgar or the Parker sonatas; Overture to "Die Meistersinger," Wagner; are in this style.

(Part II to Follow)

Saving Time at Choir Rehearsal

No organist-choirmaster ever has time enough for all he wants to do at rehearsals. And this is true no matter how many rehearsals he has a week; for the fact of having more rehearsals presupposes more work to be done. His greatest problem, therefore, is how to save time.

It is a mistake to have too long rehearsals; the voices get tired and refuse to respond, and attention is either only half concentrated throughout or flags toward the end. But since they must be, of necessity, of fair length—say, an hour and a half if there is no intermission—it is important to make a practice of beginning right on time and stopping right on time as well, so that everybody knows just what to count on. The director must not ignore physical conditions: seating should be arranged so that all can see him without undue strain, lighting should be good and ventilation fresh. When attention begins to wander and attitudes become a bit lackadaisical in a rehearsal of fair length and of reasonably varied and interesting quality, it will be found, eight times out of ten, that the air has been used up.

The great time-consumer of rehearsal is the passing out and collecting of music. At some rehearsals enough time is spent in these processes to rehearse several numbers. The simplest and most satisfactory plan is to have linen-covered boxes made with, as only opening, flap tops which open back to a depth of about a quarter of the length of the box so that the singers can see the headings of the music inside and get at it easily.

All music for a given rehearsal is placed in these boxes in advance of rehearsal, and each box is placed on the proper chair. Every piece of music is clearly stamped, at the top of its front page, with the number which is, or is to be, its catalog number in the library of choir music. When rehearsal begins each member already has, collected, all the numbers to be rehearsed, and all the organist or director has to do is to call for, say Number 349, rehearse it, then call immediately for, say, 854. To each of these boxes is firmly affixed, by a string, a lead pencil with eraser, with which each may make any indications desired on his own copy of the music, sure that he will still have the same copy at the service.

Boxes of this type are exceptionally convenient, but if they are found to be too expensive, simple manila envelopes may be used instead.

For use in the choir at services there are folders, bound, perhaps in "ecclesiastical" red, which are better looking, smaller and more convenient. Before Sunday the music for that day only is transferred from the boxes to these folders. When the day is over these anthems are returned to the library.

This will leave in the boxes the "advance" music, and room enough to add additional numbers for the next rehearsal.

But these time-savers and conveniences will be quite lacking in effectiveness unless you can make sure each member of the choir will be able to keep his own seat and box, and the music with all his own markings. To achieve this, each member of the choir is given a number which he retains throughout the term of his connection with the choir. Suppose he is Number 15:

its in a definite and unchanging seat in the rehearsal room and in the choir of church; his locker and robe are numbered 15; his box, folder, hymnal, copy of oratorio and of any of the more important anthems employing several parts all stamped with his number—15. If he loses his connection with the choir this system simplifies greatly the entrance of a member or of a temporary supply. All the stranger needs to know is that he is "15," and that he inherits the position and the entire equipment of Number 15.

This system of boxes—or envelopes—in which to keep music for rehearsals in uniform will also help to solve the problem of thorough preparedness for whatever may come, which is the indispensable of finished expressive choir singing. If your

form of service is liturgical you will be able to choose your services and anthems long in advance and begin rehearsals on them in ample time to assure their thorough preparation; if non-liturgical, you may be fortunate enough to know the subjects of certain series of sermons in advance, so that, at rehearsals, your choir-members can familiarize themselves with suitable anthems long beforehand and thus leave free a goodly margin of time for any sudden demands. In any case, you can keep the boxes supplied with an interesting collection of anthems relating to all sorts of varied themes and give them sufficient preparation that they may be finished on short notice any time a sermon-subject is announced which any of them might help make more appealing or impressive.

Organ Interludes

The effectiveness of a church service may be greatly heightened by the playing of one or two short organ interludes. For example, the interruption in the progress of the service which is usually occasioned by seating the late-comers may be edged over and even made to seem an integral and attractive part of the service if instead of an embarrassing wait. In a church in which the form of service includes a Responsive Reading this interruption usually occurs just before it. If the minister will announce the number of the Reading, the congregation may find its place comfortably and all late-comers seated during such an Interlude, about the right measures in length.

Or it may be desirable to introduce such an Interlude if a prayer would otherwise be followed immediately by the "announcements" made from the pulpit. It makes an artistic transition from the devotional to what seems to savor rather of the business of the organization.

How Many Interludes

Too many interludes make the service seem choppy and "overdressed," and become tiresome; but one or two can be made to contribute very decidedly to a sense of its unity, its well-rounded perfection as a whole.

If such an Interlude is to be played, the time thought must be given to it as to the playing of any organ solo. A monotonous plodding along over the organ keys, apparently with the idea of just keeping some sort of noise going, cannot be dignified with the name of Interlude. If you are going to make your own Interludes write them down, unless you have skill and training as well in improvisation; write them down, about eight measures in length, in perfect form, definitely with a beginning and an ending. You will thus be able to examine, test and preserve them. If you do not write your own, there are many sections of beautiful numbers, about eight measures long—or six—when if you wish—which can be so disguised as to give a perfect little piece, complete in itself. Such are, for instance, sections of the Mendelssohn "Songs Without Words," the Reinecke "Prayer," and so on.

One of the greatest preachers in the world today often gives a five-minute sermon. It is just as perfect in form as any of his half-hour sermons, with a beginning, a working-up, a climax, a coda; it is a "miniature," full of point and in-

terest, and finished in every detail. Such should be the treatment of an Interlude.

Vary the Interludes

INTERLUDES will, of course, vary in character, with the place they fill. If one is instance, and therefore early in the service, it should be fairly joyous in character, though always sustained. Indeed any Interlude in a service should be sustained in the character of its music, and care should be taken to have it rather meditative or contemplative in spirit, and used during the seating of late-comers, for not worldly in tone.

An Interlude used later in the service, especially if it follows a prayer, should be even quieter and more devotional in character.

There is another kind of Interlude an organist is sometimes called upon to play. Typical of it is the Interlude of a few measures after the conclusion of the offertory, while the plates are being carried up the aisle. Here the organist should endeavor to use the theme of the offertory, harmonized and always in sustained style to accompany the procession; echoed, perhaps, if the sentiment of the number warrants it. The organist should work this out beforehand; it is highly advisable to write it down until habit has developed sufficient skill and confidence to render this unnecessary.

A Pleasing Plan

A MOST satisfactory plan is to make a collection of Interludes for one's self; to write down and make into a book those found effective for use in certain places in the service. Then all one has to do is to choose beforehand each week what will be played on the coming Sunday. "Choose beforehand" has been italicized, just as everywhere throughout this article has been stressed the point of always being truly prepared in every particular and nothing left to chance.

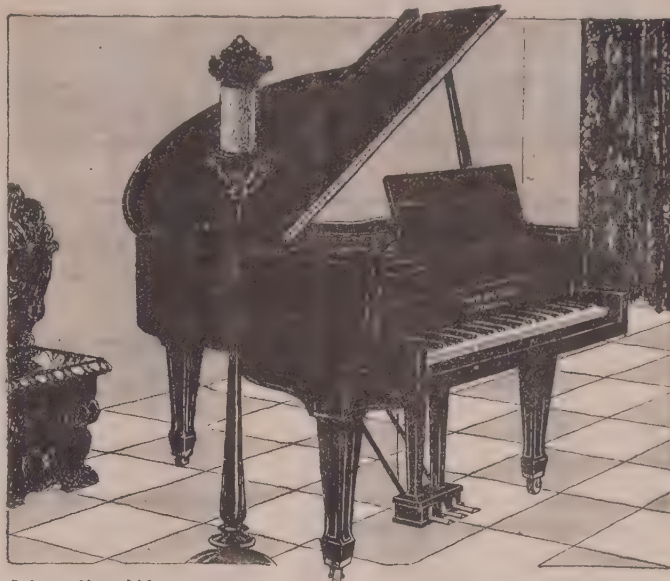
There will always be "chance" enough, at best, and enough things to keep a service from being as beautiful and as perfect an offering as it should be, and the artist should see to it that, so far as in him lies, neither he himself nor his lack of preparation shall be responsible for any falling short. This is one of the fundamental differences between the great church organist and director and the small one. Was it not Carlyle who defined genius as "an infinite capacity for taking pains?" That is not the whole of it but it is unquestionably a large and indispensable element.

All art appeals primarily to the senses, and the artistic aim when expressing itself in written words must also make its appeal through the senses, if its high desire is to reach the secret spring of responsive emo-

tions. It must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music—which is the art of arts."—JOSEPH CONRAD.

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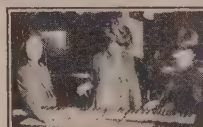
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Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. Explain the use of the "Helmholtz" resonator.

A. These resonators are valuable in the analysis of sound. They aid in fixing the attention upon some one of the constituent elements of a compound sound and in disengaging this overtone from the sonorous mass which we are accustomed to consider as the simple sound.

Q. I had an opportunity recently to play on a pipe organ for the first time in almost twenty years. Among some changes I noticed were couplers marked Swell to Swell and Great to Great. I cannot understand how one can couple the "Swell" to the "Swell." Also below each manual are three small knobs or buttons marked respectively ① ② ③. Will you kindly explain their use?—L. V. D.

A. You will find that the couplers you name also have a figure 16 or 4 (or the words "sub-octave" or "super-octave") which indicates that they couple at the designated pitch on the same manual—similar to the octave couplers appearing on the ordinary one manual reed organ. For instance, if

Ex. 1



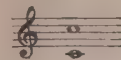
is played on the Swell Organ with coupler Swell to Swell 16 in use, the notes sounding will be

Ex. 2



on whatever stops are drawn. With Swell to Swell 4' in use the following

Ex. 3



will be sounding. The Great to Great couplers act in the same manner on the Great Organ stops.

The pistons you indicate under the manuals are intended to provide certain combinations of stops without having to handle them individually—piston ① being a certain effect, piston ② another effect and piston ③ canceling all. If these are what are known as "live" combination pistons they will affect the stop-knobs or stop-keys—if dead combination pistons they will not affect the stop-knobs or stop-keys. Consequently care must be taken that no stops are drawn that are not desired on the piston, as the pistons will not remove them. These "dead" combinations are gradually becoming obsolete in favor of those affecting the registers.

Q. Will you please tell me how to use the Chimes on the pipe organ so that the sound is not cut off short: such an effect has been obtained on this organ, but I cannot get the desired result. Is there another stop or pedal to be used at the same time?—A. J. M.

A. Your organ may be provided with a piston or pedal that causes the dampers to remain away from the chimes, allowing the tone to continue longer than would be the case if the damper were used. Ascertain whether your organ contains such a contrivance as we do not know of any other way to prolong the tone beyond the length of time the key is depressed.

Q. Is the "American History and Encyclopedia of Music" a good enough reference work on music without "Grove's Dictionary of Music and Musicians," or should one own Grove's as well?

In an American edition of Guilmant's "Practical Organist" edited by S. P. Warren, the tempo for the "Processional March in F major" is given as "Allegro Marcato" and the metronome mark as 58 quarters a minute! Is this not much too slow? What should the tempo be?—L. T. P.

A. The editor has both works you mention and finds use for them. You would probably find "Grove's Dictionary of Music and Musicians" a valuable addition to your library. As an illustration of the value of having both works: the article on "Organ" in the Grove's work is very much more enlightening and complete than that in the "American Encyclopedia"; on the other hand, the story of the Opera "Orpheus" is to be found in the "American Encyclopedia," while Grove's, under the heading "Orpheus," does not give the story.

Metronome markings must not be followed too strictly, but only as a guide for tempos and should vary somewhat according to size of the building, acoustical properties, and so forth. The tempo you mention may have been the composer's marking based on the playing of the Processional March in one of the large French churches, and may be too

slow for a smaller non-resonant building. Widor is said to play the Toccata from his "Fifth Symphony" at about 75 to 80 in St. Sulpice though the metronome indication in the printed copy is 118. The editor finds a tempo of about 80 the proper speed for the March, in St. Clement's Church, Philadelphia, a rather resonant building.

Q. Will you please explain in THE ETUDE the difference between an organ being duplexed and unified? Can an organ program be played on a duplexed organ? Are three or four manual organs more difficult to play than those of two manuals? What stops are best for general church service, playing on a three or four manual organ?—J. L.

A. A duplexed organ is one where stops appearing on one manual are duplicated or "duplexed" on another manual—that is, one set of pipes is used for a stop appearing on two different manuals. A unified organ is one in which a long set of pipes is used at two or more pitches.

This: Bourdon 16 ft. 97 pipes.
is used to produce the following stops, all of the same character but at different pitches:
Bourdon . . . 16 ft. using 61 pipes
Gedackt . . . 8 ft. using 12 pipes additional
Flute . . . 4 ft. using 12 pipes additional
Flautino . . . 2 ft. using 12 pipes additional

Total 97 pipes

In the department appearing in THE ETUDE of September, 1925, you will find two specifications, one of a duplex organ, the other of a unit organ, which will illustrate the difference more fully.

An organ program can be played on a duplex organ, though, of course, its effectiveness depends on the size of the organ and on other circumstances. While three or four manual organs perhaps require more study and investigation to analyze the effects possible, the additional manuals available make fewer changes in registration necessary, and consequently the organ is easier to handle from that standpoint. For general service work, such as hymn-tune playing for congregational singing, diapasons, light flutes, mild string tones (with swell organ reeds added occasionally) should make a satisfactory ensemble combination. Big flutes such as Flauto Major and Gross Flute, and pungent string tones, such as Viol d'Orchestre and unclosed keen Gambas, are not desirable in ensemble combinations for service playing, though they are useful for other effects.

Q. Why, in reading over specifications of various organs, do we find one stop listed as having sixty-one pipes, while another will have seventy-three, such as

Manual stops . . . Bourdon 16 ft. 73 pipes
Violone Dolce 61 pipes

Why does not the stop having 73 pipes complete its compass at 61 pipes, the compass of the keyboard being 61 notes?—E. W.

A. Stops including seventy-three pipes are used for two reasons (1) that octave couplers may be effective when notes are played on the upper octave of the sixty-one-note keyboard; (2) to make effective throughout a stop that is produced by being part of a unified stop at a pitch one octave higher than the stop from which it is derived. A Stopped Diapason used with an octave coupler drawn would produce eight and four feet tones, up to C on the second line above the treble staff, above which point only eight foot tone would be available unless seventy-three pipes were included. Likewise a four foot flute unified from one of eight foot would be effective only to the same point unless an additional twelve pipes were provided.

Q. Can you tell me where I can buy a "Practice Foot Pedal" attachment or keyboard for piano? The attachments formerly were advertised in the Organ Department of THE ETUDE, but have not appeared lately.

—C. P. L. R.

A. We do not know of any firm making a specialty of pedal-board attachments for piano. We would suggest your purchasing a pedal-board from an organ-builder and having it attached to your instrument by a local organ or piano mechanic who understands the work necessary. The attachment should be so adjusted that it will pull down a key on the piano one octave lower than the note struck on the pedal-board.

Q. Would you be kind enough to inform me where I can obtain any information concerning the following:

- (1) The number of Harmonics
- (2) Relative strength of each Harmonic
- (3) The most important Harmonic in organ stops of organ tone and imitative orchestral tone?

A. We would suggest that you consult "The Organ of the Twentieth Century," by Audsley, reading

Chapter IV. "Timbre Creating Compound Stops."

Chapter V. "The Tonal Appointment of the Organ."

also an article in the second number of the Willis "Rotunda," by the Rev. Noel Bonavia Hunt. The Audsley work may be secured from the publishers of THE ETUDE and the "Rotunda," by addressing Musical Opinion, London, England.



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MEMORIZING and sight reading are two of the most important branches of violin education, and violin students often write to the ETUDE for help in attaining success in them. A violin student writes:

1. Memorizing. What would be a successful process for acquiring skill in this branch? We undoubtedly must consider memorizing very important.

2. Sight Reading — speedy execution. Suggest a practical method of procedure for executing rapid passages at sight.

The student who expects to do solo violin playing in public must devote much time to cultivating his musical memory, for at the present time it is absolutely necessary to do playing of this character from memory. The violin player who lugs a music stand and music out on the stage, and proceeds to play his solo with his eyes glued to the notes, is hopelessly out of the picture. A comparatively simple piece played from memory, with the player looking into the faces of his audience, will get more recognition and applause than a piece doubly difficult, played from the music.

Music in the Orchestra

Orchestra work is usually done from the music, although orchestras of some nationalities, notably the Hungarian, play without music, entirely from memory. It is allowable also to play sonatas for violin and piano, where honors are equal for the violin and piano, and ensemble work, such as trios and quartets, from the music.

Twenty-five years ago the use of music, and music stand, on the stage for solo playing was much more common, but present day audiences will not stand for it. Their opinion of the player who uses them sinks below zero in short order.

Even if the violin student does not expect to do solo playing, it is of the greatest importance to cultivate the musical memory, since this has a profound effect on the musical development. I know many violin teachers in Europe and a few in this country who insist that all exercises as well as solo work shall be memorized; and it seems to be an excellent idea, as an exercise played from the music can never sink into the inner consciousness like one thoroughly learned from memory.

Very rapid memorizing of music, or literature, seems to be a special gift, like other extraordinary talents. One of the greatest cases of a remarkable musical memory was that of Blind Tom, a half imbecile negro slave, who could reproduce a piece on the piano after one hearing. He gave concerts over all the world, in which members of the audience would be invited to come on the stage and play. Blind Tom would listen attentively to the piece and then sit down and play it note for note. He was entirely self-taught, and was one of those rare freaks of nature which are occasionally met with in many branches of art and science. He died while filling a vaudeville engagement at \$1,000 a week.

Von Bulow's Memory

Then there was Hans Von Bulow, the famous German pianist and director, who is said to have known from memory all the sonatas of Beethoven. He conducted orchestras through some of the most famous orchestral compositions ever written, entirely from memory. Toscanini, the Italian operatic director, created somewhat of a sensation in this country a few years ago when he conducted operas three hours in length from memory at the Metropolitan Grand Opera in New York City, and at the present day it is quite common for directors of symphony orchestras to conduct without looking at the score.

Actors have prodigious memories, simply because their daily bread depends on the cultivation of memory. It is said that an actor in London learned from memory the entire contents of a copy of the London

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Memorizing and Sight Reading

Times, advertisements and all, within the space of twenty-four hours, so that he could repeat them all verbatim. Lord Macaulay, the famous English writer, could learn a long poem by one reading, and one one occasion he repeated without a mistake a poem he had read only once, fifteen years previously. The brains of such men seem to have something akin to the wax on which impressions are made by the needle in making phonograph records.

Now while the ordinary violin student cannot hope to equal the memory records as described above, even the dulllest memory can be improved to a wonderful extent. The reason so many violin students fail in memorizing is because they go at it in a trifling, spasmodic manner, instead of steadily and persistently. Almost all can learn to memorize music if they will but set part a portion of their daily practice time to be devoted to that alone.

Memory Methods

The two most common methods of memorizing are, first, the repetition of a composition over and over until it becomes so firmly fixed in the mind that it can be played without looking at the notes, and second, the visualizing in the memory of the printed page, so that when the piece is played away from the music the performer seems to be looking at the actual printed page. For most people the latter is the more difficult.

People differ greatly in regard to the number of repetitions necessary before

they have the piece "by heart." Some can play over a composition a few times and then recall it by memory. Others must go over it note by note and phrase by phrase, to a seemingly endless extent. Even birds can memorize by hearing language or music enough times. Parrots are taught to talk by endless repetition, and canary birds in the Hartz mountains in Germany are taught to whistle tunes, by having the tune played to them for hours every day on a little barrel organ, which runs by clock work.

Choose Your Own Method

Every one should memorize in the manner which suits him best. If he can learn a piece by playing it over a few times, well and good. If not, let him try to recall the appearance of the printed page when not looking at it. When he seems not to be getting anywhere by either of these methods, the only thing is to go at the piece measure by measure, playing four measures from the music, and then looking away from the printed page and trying to recall the notes. Anyone can learn to remember two notes in succession. If he can memorize two notes, he can memorize twenty, or two hundred. It is simply a matter of keeping persistently at it, and not giving up after two or three trials, as is so often the case with pupils.

Many fail in memorizing because they have not learned to concentrate their minds on the work in hand. So many people who always use the printed music, play

without any concentration whatever, often thinking of something else all the time they are playing. Here is where the value of memorizing comes in; it leads to intense concentration.

In violin compositions the bowing must be memorized as well as the notes and expression marks. Many violin students are able to memorize the notes but have difficulty in recalling the bowing.

Let no student give up when he seems to fail in memorizing a composition after a few trials. If he will but keep persistently at it, day after day, measure by measure, nature will come to his aid, and he will soon find that his memory will begin to strengthen. Let him try the simplest melodies at first, *Old Folks at Home*, *Home Sweet Home*, *Humoresque*, the *Star Spangled Banner* and so on—melodies which he hears around him all the time.

Sight Reading

In its highest perfection, sight reading, like memorizing, is a natural gift. Some people seem to have an astonishing talent for it; but with persistent effort any fairly intelligent music student can learn to read reasonably well at sight, if he will but set about it in the right way.

Most students take too difficult music at first, in learning sight reading. They should not take music at the start which is technically too hard for them. In the earlier stages the easier the music the better. After the music is once started there should be no stopping for mistakes. The regular beat should be kept up, no matter what goes wrong. Playing with the metronome will help in the earlier stages of sight reading, if the student will but try to keep with the beat. Playing in orchestra, or any kind of ensemble work, is a great help; because there can be neither going back nor stopping for mistakes or difficult passages. The player who stops is lost, for the rest of the players are going on. The student playing with others must learn to count through difficult passages which he cannot play, and come in again where the music is easier.

Music which is much too difficult for the pupil, from a technical stand-point, is of no use for sight reading, as he will break down at the difficult passages; and this puts an end to the sight reading. Let him take music well within his ability.

The Beginner

The comparative beginner learning sight reading should take music in moderate tempos, consisting principally of whole, half, quarter, and eighth notes, and practice persistently at it until he can go through such pieces without stopping, keeping up a uniform and even beat. It goes without saying that the sight-reader must understand the principles of time, and the relative length of notes and rests, before he can make a success of this work. Playing with others, under a good director is a great help, because all must follow the director's beat, in order to keep together.

Students who do all their practicing by themselves, and never have an opportunity of playing with others in orchestra or ensemble work, cannot get ahead in sight reading, because they do not realize their mistakes in time, and the variations of the tempo which they unconsciously make. If they are playing with others, their errors are brought home to them by reason of the fact that they cannot keep together with the rest and often lose their places altogether.

It is really astonishing what an improvement is noted in sight reading, when young players are put in an orchestra or ensemble class. At first they have difficulty in keeping their places, but after a few months practice, they develop into fairly good sight-readers.

Paganini's Grave

By Homer B. Turrell

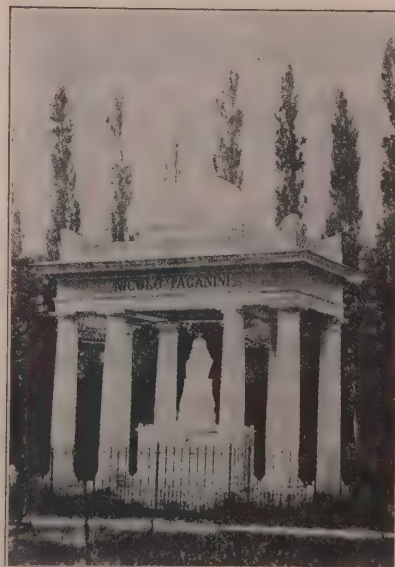
THE Stormy Petrel of Europe, Napoleon Bonaparte, found rest on a lone, barren isle in the midst of the ocean, but how many know that this was equally true, for a time, of that Stormy Petrel of Music, Paganini?

It was in the year 1840 that Paganini died. He was on his way to Genoa, accompanied by his son, when he fell sick and died at Nice, where an outbreak of cholera was raging. His son then conveyed the body to Genoa on board a ship, but when he arrived there the authorities refused to give burial to the remains of the great artist, whose eccentric life had led them to believe that he was insane. They gave as an excuse that the landing of a body from a plague-stricken city would still further excite the people who were already suffering from the cholera.

The son then returned to Marseilles, but the authorities there also refused permission to land. So he continued on to Cannes, where a like rebuff was encountered. While in this desperate plight the son sighted the isle of St. Ferréol, a wave-washed bristle of rock off the coast, near Cannes. He decided to land his father's body there and, after much difficulty, did so, burying it near the center of the islet.

Here, almost overwhelmed by the billows, the restless one found peace for five years—what more fitting setting for Paganini's grave! In 1845 the body was

removed to Genoa for burial. So, in that ancient city by the sea, not one only, but two lie dead—Paganini and his famous violin. For, in the dust and dry-rot of the museum, Joseph Guarneri's masterpiece also lies mute waiting in vain for the loving touch of the master's hand.



TOMB OF PAGANINI

Self-Study of the Violin

By Edith Lynwood Winn

Is it possible to teach oneself the violin? This question has been asked many times but rarely answered to the satisfaction of any questioner. The violin cannot be wholly self-taught. Before the player can work on a correct basis he must understand the fundamental principles of the art of violin playing. Once the great principles are understood, he may go on and improve his technic of bow or of left hand. But, while he is practicing, he must concentrate on the details of his art.

Playing a set of exercises over and over with no idea of their purpose is futile. Every set of exercises must aim to keep the student in fit condition to play well. He can devote himself to the production of tone, to the staccato, the spiccato, the martelé and other forms of violin playing necessary to control of the left hand and bow arm, but every minute of his time devoted to practice must count.

There is a great tendency for the violin player to practice hard while under the direction of a good teacher, but, after the lessons have ceased and there is no incentive to practice, to neglect his violin. This, from the very outset, is all wrong.

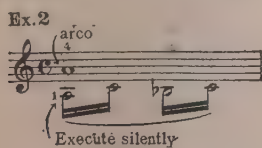
How to Produce a Good Tone in Double-Stops

By Joseph de Paul

To produce a clear and pleasing tone while studying double stops the student would do well to play first this exercise:



Now, the analysis will bring out the fault in the student's execution.



Sound each voice separately, executing the other voice silently, as demonstrated in Exercise 2. Does your upper "A" (fourth finger) sound puny? If so, you will see that in moving your other finger you are releasing the pressure of your

To acquire knowledge and skill and then to lose them by indifference or sheer laziness is unworthy of a lover of art, and, in the highest ethical sense, unfair to the teacher.

Some students give up the violin when they find they are not going to be great, forgetting there is always room for the good teacher and good player, in some part of the country. The trouble is the students who are being educated to-day in our large cities do not wish to go into parts of the country where there are no concerts and no musical life. They have no idea of the principle of service. All want to be gaining knowledge and living in a musical atmosphere after a period of study. We shall never be a musical nation if the youth of to-day are unwilling to be middlemen.

Too much continuous study makes a young man dependent on his teacher and truly great masters realize this. There are many principles to be worked out alone. Hence, the great teacher sends his pupil out to develop individuality in his own world. This is the idea of Leopold Auer, teacher of Heifetz and Elman.

fourth finger, consequently causing an uneven vibration. The remedy for this is: Let each finger remain firmly in place unconscious of the movements of your other fingers may be making.

When this exercise is mastered, study the exercise by sounding with the bow the lower note and holding "A" firmly and silently with the fourth finger. If the notes sound sluggish, you will see that the fingers do not fall in their right places but are drawn there. The remedy for this is to let the fingers fall in their right places with a snap not forgetting to release them likewise. When you are satisfied with the execution, play Exercise 1 and, if it still sounds out of tune, practice very slowly omitting the vibrato, as this tends to cover impure intonation. Be sure that the fingers do not touch the vibration of the adjacent strings. When execution is clear, increase the tempo.

Most of the scratching in double stopping is caused by an uneven pressure of the bow.

The Finger on the String

By H. E. S.

It is a relief to discover a direction along the violinistic highway that is given in clear black print uneffaced by contrary signs or cracks of disuse. Such a one is "Always press the finger in use firmly on the string." By "firmly" is meant strongly enough that the portion of the string between the finger and nut does not vibrate in the slightest degree.

One knows just what to do and can be very careful not to lay down the finger feebly. But (forgive us for raising the question!) is there not danger of putting

down the finger too forcibly and wasting the energies?

The tip portion of the finger must fall perpendicularly on the finger-board. It is to be kept there, riveted on that point, but not with painful tension. The imagination can form an estimate of just how much force of taut and vibrating string must be met and resisted. But, if the strength is wasted, the fingers become tired, the hold is weakened and the intonation marred. Remember, in violin playing every ounce of directed energy is worth one hundred pounds of blundering, brute strength.

Continuity of Tone

By Ella Graham

The continuity of tone, of even more importance in violin playing than effective fingering, is produced by absolute regularity of vibrations of air on the ear drum. If a tone is jarred, jerked or otherwise interrupted, it ceases to be music and becomes noise. Continuity includes rests, in that the tone last played goes on living in the memory, and

should therefore be particularly well-rounded. Hans Letz, the eminent violinist, teaches that the bow should never be allowed to leave the string in legato movements. A rest is merely a brief substitution of inaudible for audible music and should involve no effort, no change of attitude, on the part of the performer.

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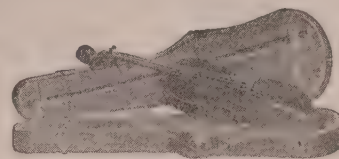
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Thickness of Sound Post.

R. M.—Walter H. Mayson, an English authority, says of the sound-post, "The sound-post must be of old pine. There is no rule as to thickness. Some violins do best with a thick, others with a medium to thin post. A medium to thin is mostly used by me."

The average diameter is about one-fourth of an inch: the post should be made of straight-grained pine. It is important to set the grain of the post at right angles to the grain of the belly. The ends of the post must be cut so as to fit the arches of the back and the belly, and the post is set directly back of the foot of the bridge, a quarter of an inch or so.

Glissando Passage.

J. A. F.—1. Slide the finger (glissando) from the D to the F sharp. Do not raise it. 2. Yes. 3. No, the sliding must be done so rapidly and neatly that the intervening sounds are not noticeable. 4. The cross means that the note A is to be played *pizz.* with the left hand. Hold the first finger tightly on the A, and pick it with the third finger. 5. Sometimes the bow is raised and sometimes not. It depends on the passage. 6. This is an arpeggio passage. Keep all fingers down on the strings. 7. Not always. I would have to see the passage.

Self Instruction.

E. McM.—For self instruction on the violin you might try, "Self Instruction for the Violin," by Albert G. Mitchell, published by C. H. Ditson Co., New York, or Dancal's "Conservatory Method" for the violin. These works have more explanations than is customary with the usual violin instruction book or first studies for the violin.

Staccato and Semi-Staccato.

M. D. W.—In the passages you send, the notes with the dots under them are played much shorter, more detached, and more staccato than are those with the lines under them. The passage with the dots and the slur is played semi-staccato, and the one with the lines, legato. In the first a very small amount of bow is given to each note, and in the second a considerably longer stroke. 2. Of the two minor scales you send, the first is the melodic minor, and the second, with the tone and a half interval from the sixth to the seventh, is the harmonic minor. Both forms should be studied, but, as your pupil is a child, maybe you had better use only the melodic form at first, as it is easier to grasp.

Guarnerius Label.

J. B. M.—Translated into English, the label in your violin would read, "Andreas Guarnerius made this violin by Grace of Saint Theresa, in Cremona (a town in Italy) in 1675." There is only one chance in many thousands that your violin is genuine, as counterfeit labels, just like that you send, are found in hundreds of thousands of imitation Guarnerius violins. 2. If genuine, the

Violin Questions Answered

By MR. BRAINE

violin might be worth several thousand dollars, although the violins of Andreas are not nearly so valuable as those of his great kinsman Joseph (del Jesu) Guarnerius.

Teaching Requirements.

J. E. F.—There is a great difference in the requirements for positions as violin teacher in various schools. Your letter does not state clearly what kind of a school you have in mind, whether it is a private school where general branches, in addition to music, are taught, or a school devoted exclusively to musical education. Some schools might require a violin teacher who had mastered the greater part of the literature of the violin, with ability to play the great violin concertos and other show pieces in public, while in another school the requirements would be much lighter. 2. There are many violin teachers holding positions, especially in the schools in the smaller cities, who are not as far advanced as you are, according to your letter.

Strained Position.

W. C. R.—There is a difference of opinion among violin teaching authorities as to whether the wrist should be allowed to touch the body of the violin before the fourth position is reached. Some say the wrist must not touch the under-edge of the violin, in the third position. Others allow their pupils to let the wrist touch in the third position. The neck of the violin must never, at any time, rest in the palm of the hand, but I see no harm in your allowing the wrist to touch the under-edge of the violin, in playing the third position passages you refer to, if it helps you with the vibrato on these notes. 2. You no doubt stiffen your left arm too much in practicing. Try to relax as much as possible. Divide your practice into shifts of twenty minutes each, with periods of rest between. Four to six hours a day, which you say you practice, is very long, and your arm is very apt to become cramped if you do too long stretches at a time, especially if you stiffen your arm when practicing. 3. From your letter, I should judge that you grip the chin rest too tightly. A great deal of the time only a slight pressure is necessary. 4. Strong pressure on the strings with the fingers of the left hand helps the production of good clear tones. 4. From continued playing, the finger tips of the left hand naturally become tough and callous. This is an advantage for clear tone production. 5. If a first-class violin teacher is available in your vicinity, by all means take some lessons, as

he can save you hundreds of hours of useless practice in the wrong way by *showing you the correct way to practice.*

Strad Label.

A. J. M.—I am afraid there is not more than one chance in a million that your violin is a real Strad. Labels mean nothing since counterfeit labels are pasted in millions of violins. You could send your violin to an expert, but I fear you would go to useless trouble and expense in doing this. No one can tell you without seeing the violin.

Cello with Violin Practice.

J. H.—I do not think that a reasonable amount of cello practice will interfere with your violin playing provided you keep up your violin practice.

Mixture for Cleaning Violin.

H. R. S.—An excellent mixture to clean the violin is as follows: raw linseed oil, 7 parts; oil of turpentine, 1 part; water, 4 parts. Any druggist can put this up for you. Shake the bottle well and pour a little of the mixture on a cloth. Rub over the violin, wipe off, and then rub and polish with another clean, soft cloth. Where rosin is very badly caked under the bridge a little linseed oil to which a very small amount of powdered pumice stone has been added will take it off. Apply very carefully so as not to injure the varnish.

University and Violin Study.

H. F.—I cannot advise you in regard to your becoming a professional violinist without knowing you and hearing you play. If you have a first rate teacher, he should be the one to advise. You have had a late start if you hope to become a concert artist, but it is possible that you might develop into a symphony orchestra violinist. If you wish to become a professional player a full university course, I fear, will not leave enough time for your musical studies. 2. There is a difference of opinion among violin teaching authorities in regard to the use of the knuckles as you describe. 3. The hour you spend on bowings each day is time well spent, if you do them correctly, but you are probably overdoing the wrist exercises if you devote an hour each day to them in the manner you describe. Fifteen or twenty minutes is sufficient, and, after you have learned the correct action of the wrist, you will get enough practice in your bowing exercises to give up these special drills. If you have a good teacher he will advise you. 4. Every conservatory has a department for beginners: some have

dormitories and some not. The teacher you name usually teaches only advanced pupils. You would no doubt be put with an assistant at first. 5. I cannot quote prices of lessons and other expenses. Write to the institution you name and catalog and information will be sent you.

The "Strad" Fad.

R. R.—It is quite impossible to tell you without seeing it whether or not your violin is a genuine Stradivarius. There are millions of violins with labels just like that you send and there is exceedingly little chance that yours is a real Strad. It may be a good violin, however, although it is only an imitation.

Poetical Inscription.

J. M.—The inscription on your violin is in Latin. The wood of which the violin is made is supposed to speak saying, "When I was part of a living tree, I was silent, but now that I am dead, I can sing." There are a great many violins bearing this inscription.

Paganini's Caprice.

E. T.—The meaning of the markings in the Paganini *Caprice* is as follows: iiiA means third string, that is, the D string, and ivA means the fourth string, the G string. In other words the passage is to be executed on the G and D strings.

The lower notes are all played on the G string and the upper notes on the D string.

Drying Varnish.

G. S. B.—The range of temperature you name, from fifty degrees in winter to ninety-four in summer, should not be harmful to your violins provided that you keep them in their cases and in a dry place when not in use. 2. A violin varnished with oil varnish as you describe should have been dry long ago. No exact time can be set as to when a certain kind of varnish will be dry, but the time you name is out of all reason. The right proportion of ingredients was evidently not used in the varnish applied to your violin or else the process used was not a correct one. I have seen many violins where the varnish refused to dry for many months due to incorrectly mixed varnish or wrong methods of applying. 3. The tone will naturally be slightly better when the varnish is thoroughly "set" and hard. 4. Anything which improves the tone of a violin will improve its carrying power to some extent. The purer and more perfect the vibrations the better they will carry. 5. The violins of Vuillaume and Pressenda rank higher in the market than those you name.

Strad Label.

M. J.—It is impossible to tell whether your violin with the Strad. label is a real one or not without seeing it. There is perhaps not more than one chance in a million that it is as there are innumerable violins with counterfeit labels pasted inside. You will have to send your violin to an expert.

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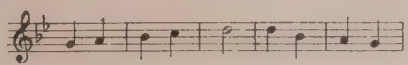
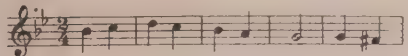
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The Minor Mode and Minor Melodies.

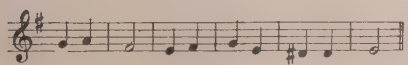
Q. Please explain and illustrate how to determine whether a melody is in the major or minor. (i) In this short melody

Ex. 1



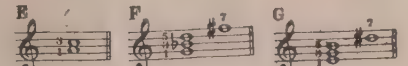
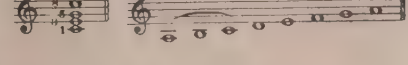
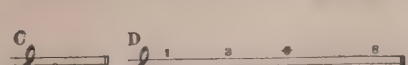
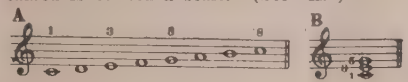
in G minor with signature of two flats why could not this be B flat major instead of G minor? I know the F is sharped, but how do I know but that the F# is an accidental? Also a little song in E minor, with F# for signature; why not in G major?

Ex. 2



(i) In the scale of A minor ascending the F and G are sharped; descending, they are made natural. In the A minor chords the G is sharped so, I suppose that a piece without any signature and all the G's sharped throughout would be in the key of A minor. But this rule does not hold good. For example, in Rachmaninoff's "Prelude in C# minor" signature four sharps, why is not the B sharped all through the piece? I am trying to study by myself so your help will be gratefully received.—E. S. EATON, Ohio.

A. A melody, air or tune is made upon a sequence of notes arranged in a certain order. When so arranged and proceeding from lowest to highest notes within the compass of an octave (that being the conventional compass generally accepted by occidental as well as by some oriental systems) the result obtained is termed a scale. (See "A.")



This scale, termed the "natural" scale of C, because no sharps or flats are used, is found to revolve about three of its chief notes named a "triad." This triad is composed of the starting-note with its third and fifth (see "B"): when the octave of the starting-note is added the result is termed the "common-chord" (see "C"). Now in this common-chord the 5th of the starting, foundation, base or bass note is always a perfect 5th containing seven semitones: a common-chord must have this perfect 5th.

But the most distinctive and distinguishing feature of the triad, or common-chord—therefore of the scale—is the third from the starting or bass-note. Taking the notes of the natural scale of C (see "A") but beginning a third lower on the note A, we have the natural scale of A minor, the oldest form of minor scale, also without sharps or flats (see D) having a minor third or foundation instead of a major (see "E"). This is the minor mode which was practiced by the ancient Greeks and by all church composers until the middle of the sixteenth century. Responding to a need, which had long been felt, for the step of a semitone between the seventh and eighth degrees similar to the major scale, the seventh was made sharp. Now examine your

melody of G minor and you will see that it revolves around G, Bb, D, a minor triad, with its seventh or leading-note F#—leading to G minor with the minor 3rd, G, Bb. A similar observation applies to the melody in E minor (Ex. 2), whose salient notes are E, G, B, based on the minor 3rd, E-G, and having for leading-note D# (see "G"). Thus it is seen that it is the 3rd which dominates the key and decides the question of major or minor. Notice well the 2 leads to the key-note (do in the major, la in the minor), the 3rd of which is a minor 3rd, in a minor key (la do); or a major third in a major key (do-mi).

(ii) Rachmaninoff's *Prelude in C# minor* starts off with a very strong enunciation of the key-note C#, in the second measure; the B# which you seek is found in measures 3, 4, 8, 9, 10, 12, 14, 15, 16, and is very much in evidence all through the "Agitato." We cannot expect any piece to remain in one key only "all through the piece." It would be too monotonous and uninteresting; there must be changes and modulations; but the piece will always return to its original key and end in it—sometimes, but rarely, in its tonic major. The piece in question ends with the C# pedal for seven measures.

Should 6/8 time be beaten by 6 eighth-notes?

Q. Will you please tell me whether in six-eight time each eighth-note receives a full beat, as a quarter-note does in 3/4 or 1 1/4 time? In congregational singing, is it proper to use a hold () over a note? If so, how long is it to be held? Will you please explain the speed used in 12/8, 3/8, 9/8?—MRS. G. K., Oak Park, Ill.

A. If the movement is marked *Andante*, *Larghetto*, *Largo*, *Adagio*, or any other slow indication, it would be most correct to count six eighth-notes to a measure; otherwise the beat would be a dotted quarter-note ().

There is no valid reason why a hold or a pause should be made over a note in congregational singing, unless the music or words call for it. Why not have a congregational rehearsal every week? Wonders may thus be accomplished in the church singing. 12/8 time is four . beats to a measure; 3/8 is one . to a measure; 9/8 is three . to a measure. But in slow movements the beat will be by eighth-notes in each case.

Color Effects of Keys; Chromatic Names in Sol-fa.

Q. Would you kindly answer the following: (i) Are there "color" effects peculiar to different keys? Would a melody in F, Minuet in G, and so forth, be affected in any way if transposed to other keys? I have read of composers objecting to their songs being transposed. (ii) Please give the sol-fa names to notes of complete Chromatic Scale. (iii) Give an example of compound-time; also of a doubly diminished interval.—CHIBUNCU, Philadelphia, Pa.

A. (i) Many theories have been advanced at different times about the supposed relation of colors and keys, but without any kind of positive result. The sharp keys seem more brilliant and the flat keys more sombre. But from that to say that the key of G has the color of brilliant red or the key of D a vivid orange, or anything approaching them, is to push a very far-fetched simile to an irrational conclusion. Music is the supreme manifestation of expression in all its changing moods, a state of soul far beyond the possibilities of color interpretation, therefore entirely independent of any materialistic, tangible or even visual parallel. (ii) The sol-fa names for the chromatic degree of a scale are obtained, for the sharps in ascending, by changing the vowel of the note-name to the sharp vowel sound "e" (designated by its Italian equivalent-i): (do-di) (pronounce "dee"), re-ri, mi, fa-fi, sol-si, la-li, si, do; for the flats in descending, by changing the vowel of the note-name to the flat vowel sound "a" (using the Italian equivalent "e"): do, si-se (pronounce "say"), la-le, sol-se, fa, mi-me, re-raw, do. (iii) 12/2, 12/4, 12/8, 12/16. A doubly diminished fourth: C to Fbb, F# to Bbb; a fifth doubly diminished, C to Gbb, D# to Ab; a doubly diminished octave: C# to Cb.

Two Notes Against Triplet.

Q. Kindly explain how to play the following measure. What I wish to know is, are the eighth notes of beats 2 and 3 played respectively with the third note of each triplet in the accompaniment?—EVA D., Eufrasia, Ala.

A. They are not so played. For the correct method, see answer to H. H. F., Mount Carmel.

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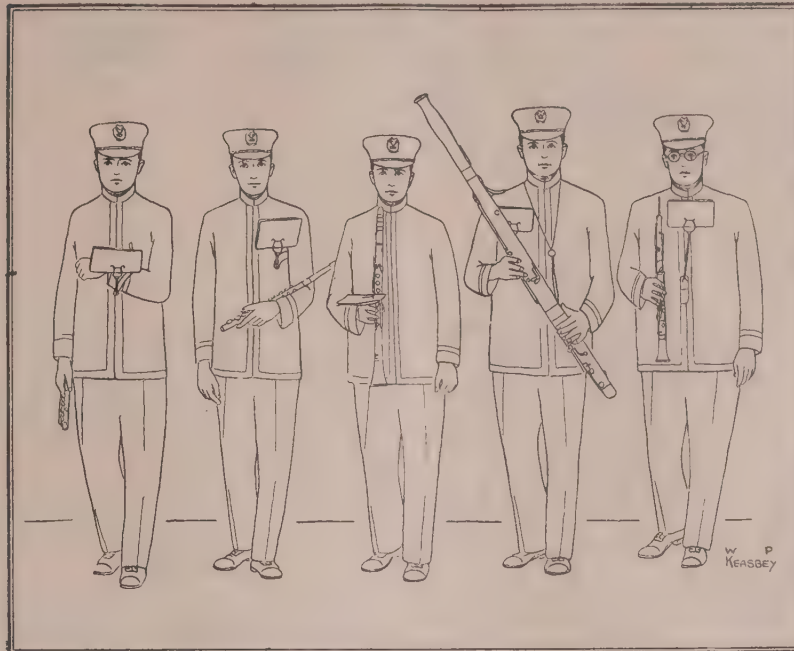
The Successful Marching Band

(Continued from page 188)

missible to change the clarinet from the left to the right hand, in order to rest the left arm. The "picture" will be affected but slightly, and the muscular relief involved will be considerable.

Note the style of music lyre used by the

flute and piccolo players. It is caught by a curved stick held under the left arm. Another style, clamping to the coat front, is shown with the oboe player at the right. Both styles are good, and one or the other should be used.

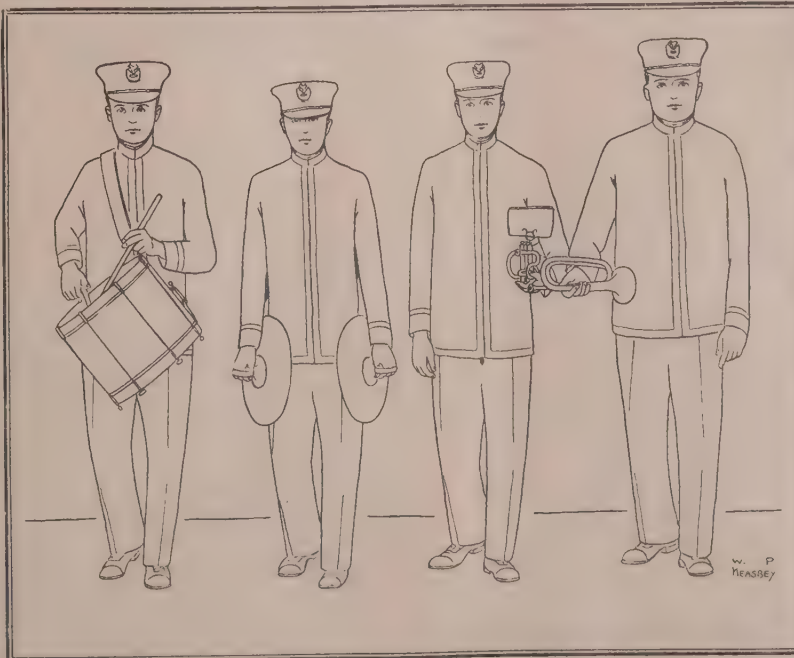


THE PICCOLO, FLUTE, CLARINET, BASSOON AND OBOE
As held either marching or standing at attention

Field Drum, Cymbals, Cornet and Bugle

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ing, not playing to the music of the band. In these cases the field drummers swing their drums over the left hip, snare head against the leg, the left hand holding the drum by the batter head rim. Note the fact that the "losable" parts of the cornet (mouthpiece, lyre and music) are held to the front and constantly in sight of the musician.



FIELD DRUM, CYMBALS, CORNET AND BUGLE

So much for the carrying of instruments, marching or standing at attention. Given a band playing even moderately well, neat uniforms, smart erectness and a uniform carrying of instruments according to the foregoing practical suggestions, and the appeal to the blood is not to be resisted.

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ment into a marching band as shown, with the following points in mind:

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(Continued on page 237)



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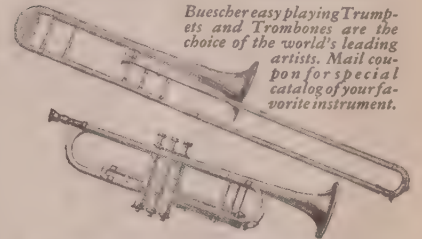
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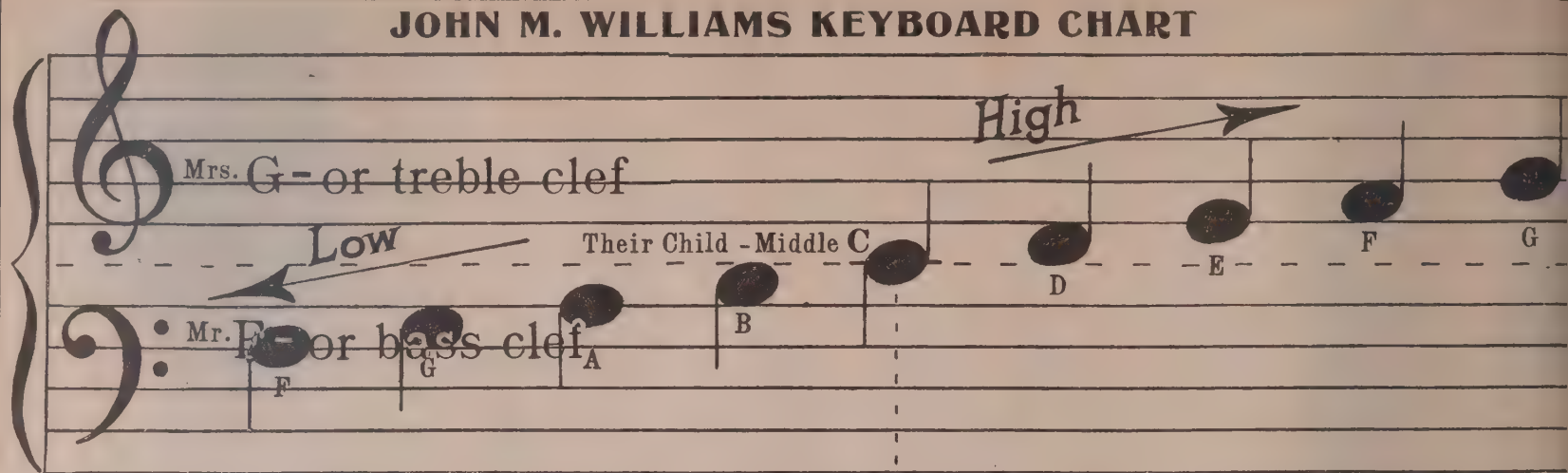
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The Successful Marching Band

(Continued from page 235)

of equal importance with the uniforming of instruments is the matter of grouping on the march. I have seen many a good band go to pieces because the bass drummer, at the extreme left, could not hear the melody of the cornets, placed well to the front of the band. The ideal arrangement may never be the same for two bands, but it must be such that will be practical and that will appeal to the eye.

In this section we write with fear and trembling. No two situations will be identical. No two conductors will agree as to this matter. In no communities will there be found similar instrumental combinations. Some conductors want more brass emphasizing the effects of the wind band. Others wish to duplicate the symphony orchestra in richness of effects and tone quality. Opinions and ideas: the successful conductor must have them. And there is more than one way to go around the average city block.

Many prefer to have the bass drum and cymbals in the rear of the band, with the cornets well to the front. It is the experience of the author that the amateur band so arranged is apt to "go to pieces," the noisy bass drummer, unable to hear the melody, is apt to crowd ahead of

them or lag behind. The author prefers, as a more nearly "fool proof" proposition, to have the solo cornets blow their melody as nearly as possible directly in the ears of the percussion section!

With the bass drummer and cymbal players located as they are, too, they are more directly under the "eye" of the band leader, who can easily turn and direct them into pushing ahead a dragging tempo, or into pulling back a rushing one. And, remember, exact tempo or proper cadence is just as elusive as it is important.

There is still another reason for this position nearer the band leader. Accents are the "making" of the thrill and punch in march music. The bass drummer, together with the cymbal player, can do more, in the way of proper accent observation, than any other fifteen men in the band put together. Yes, we know those are strong words, but think it over. The band leader here can easily turn and direct the proper bringing out of accents.

In Conclusion

In conclusion, the author ventures to predict that the suggestions of these two articles, carefully carried out, will go far toward winning your public to your marching band.

Problems in the Science of Voice Production

(Continued from page 221)

The hen that hatches a duck's egg is called at the temerity of the young duckling in going into the first water it can find. She probably prophesies disaster, the immediate destruction of the young idiot, shrieks her warning in fowl language. The duck, notwithstanding, goes merrily on, rejoicing in its freedom to do as it pleases, however disconcerting to the worried parent.

The singer who advances most rapidly

and finds his natural element is the one who discards fallacious doctrines of breath control and voice placing in any particular spot (for voice is never placed), support of the tone by breath, covering the tone, and all the rest of such dictums as are daily handed out to vocal students. If these do not lead to complete vocal destruction, at least they foredoom singers to infinite and unnecessary trouble and an ever present handicap to success.

Next to religion, music is one of the most civilizing powers. You cannot expect a nation that is totally devoid of religious ideas; neither can you discover a small tribe, be it ever so crude in its

customs, but has its music. The ministry of music is therefore a universal service on behalf of humanity."—MRS. W. A. HARPER, President, North Carolina Federation of Music Clubs.

New Books on Music Reviewed

The Second Book of the Gramophone Record. By Percy A. Scholes. One hundred and twenty-four pages. Bound in boards, and published by the Oxford University Press, American Branch. Price, \$1.50.

Percy Scholes is the well-known English composer and pedagogue whose books and whose lectures (he has been extension-lecturer at universities of Oxford, London, and Manchester) have brought him renown. Mr. Scholes visited the United States in 1915 and the early months of the present year. To quote from the "blurb": "This book contains notes upon the music of fifty records of Schubert to composers of the present day. It is a companion volume to *The First Book of the Gramophone Record*, which treats the music from Beethoven to Beethoven. Mr. Scholes aims at imparting technical knowledge about being obscure, difficult, or even technical." In this we feel that he has succeeded in his selection of records and his interesting and careful analyses are nicely educational. Some of the records, however, are not available in this country, a fact which seems detrimental to the widespread use of text by Americans. Mr. Scholes' preface is interesting though brief; and the paragraphs on criticism impressed us especially.

Dances of Our Pioneers. By Grace L. Brown and Robert T. Benford. Cloth bound; 128 pages in the bi-volumes; illustrated. Published by A. S. Barnes and Company at \$2.00 per copy.

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Physical Education for Primary Schools. By W. A. Ocker. Cloth bound; 83 pages; illustrated. Published by A. S. Barnes and Company at \$2.00 per copy.

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Hymns of the Kingdom. Edited by Sir Walfrid Davies. Cloth bound; 440 pages. Published by Oxford University Press, American Branch, at \$1.50 per volume.

This is the English section of "A Student's Hymnal," in the Student Christian Movement Edition. In it the compilers have brought together a fine collection of hymns suitable for all student meetings and conferences. The musical settings are those more popular in Europe than in America. All are presented in both the staff and the Tonic Sol Fa notations. The book will doubtless fill a long-felt need.

History of Opera. By Arthur Elson. Cloth bound; 536 pages; well indexed and illustrated. Published by L. C. Page & Company at \$2.50 per volume.

The recently increased interest in opera and its development makes the appearance of this revised edition of a work which first was published in 1901, most opportune. It begins and traces the growth of musical art for the stage, from its earliest and most primitive forms in the days of ancient Greece to the works of the ultra-moderns. All this is done in a style most readable and at the same time highly instructive. The reader is introduced not only to the works of the masters, but also to the environments which have induced the different movements which have produced the various schools of operatic art. It is a book which one lays down with regret that there are not more so readable.

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Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

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SUNDAY MORNING, May 1
PRELUDE
 Berceuse Godard-Kraft
ANTHEM
 (a) Eternal Gates Lift Up Their Heads Chaffin
 (b) Hark, Hark My Soul! F. A. Clarke
SOLO
 Adoration Borowski
 (Violin and Organ)
POSTLUDE
 Postlude in A Galbraith

SUNDAY EVENING, May 1
PRELUDE
 Sabbath Calm Christiani
ANTHEM
 (a) Jesu, Word of God Incarnate Colburn
 (b) Twenty-fourth Psalm Forman
SOLO
 Praise to God, Immortal
 Praise Lerman
 (Baritone solo)
POSTLUDE
 March of the Flowers Harker

SUNDAY MORNING, May 8
PRELUDE
 Largo Dvorak
ANTHEM
 (a) We Praise Thee, O God (Te Deum) Clough-Leigher
 (b) Abide with Me Harker
SOLO
 Just for Today Wolcott
 (Soprano solo)
POSTLUDE
 Cornelius March Mendelssohn

SUNDAY EVENING, May 8
PRELUDE
 Sunset Melody Vincent
ANTHEM
 (a) Holiest, Breathe an Evening Blessing G. C. Martin
 (b) But the Lord Is Mindful Mendelssohn
DUET
 The Homeland Rockwell
 (Alto and Tenor)
POSTLUDE
 Finale Sheppard

SUNDAY MORNING, May 15
PRELUDE
 Ave Maria Bach-Gounod
ANTHEM
 (a) Eternal Light Buzzi-Peccia
 (b) If Ye Love Me Lansing
SOLO
 O Rest in the Lord Mendelssohn
 (Alto solo)
POSTLUDE
 Postlude in G Read

SUNDAY EVENING, May 15
PRELUDE
 At Evening Kinder
ANTHEM
 (a) The Lord Is My Shepherd George B. Nevins
 (b) Softly Now the Light of Day Stults
SOLO
 Still, Still with Thee Ward-Stephens
 (Tenor solo)
POSTLUDE
 Lead, Kindly Light Dykes-Lemare

SUNDAY MORNING, May 22
PRELUDE
 Pilgrims' Chorus Wagner-Orem
ANTHEM
 (a) How Amiable Buck
 (b) Hear My Prayer Guilmant
DUET
 God That Madest Earth and Heaven Rathbun
 (Soprano and Tenor)
POSTLUDE
 March in G Waghorne

SUNDAY EVENING, May 22
PRELUDE
 Twilight Devotion Pease
ANTHEM
 (a) The Radiant Morn Hath Passed Away Woodward
 (b) O Praise the Lord Tchaikowsky
SOLO
 Largo Handel
 (Violin and Organ)
POSTLUDE
 Hosanna Diggle

SUNDAY MORNING, May 29
PRELUDE
 At Dawn Zimmermann
ANTHEM
 (a) Send Out Thy Light Gounod
 (b) The Son of God Goes Forth to War Whitney
SOLO
 A Hymn of Thanks Protheroe
 (Tenor solo)
POSTLUDE
 Alla Marcia Hackett

SUNDAY EVENING, May 29
PRELUDE
 Warum Schumann
ANTHEM
 (a) I Will Feed My Flock Simper
 (b) I Long to Be With Jesus T. D. Williams
SOLO
 That Sweet Story Widener
 (Alto solo)
POSTLUDE
 Festal Postlude in C Rockwell

Bach's Two and Three Part Inventions as a Foundation of Polyphonic Playing

(Continued from page 180)

instead of horizontally) a proper performance of the passage will result in a succession of thirds and seconds heard alternately:



I strongly advise, in all passages containing two voices to be played in one hand, that they be played first with two hands, varying the tonal balance as described above, and then in one hand, endeavoring to duplicate exactly the effect; an especially useful and quite difficult passage to practice in this manner will be found in the right hand of the last four measures in the fourth *Invention in D minor*. When these preliminary methods of practice have been gone over sufficiently, the piece may be practiced with both hands together, in its complete form.

A new problem now confronts us—the difficulty of preserving the continuity of the second voice when it is divided between the hands. We meet this fresh difficulty as early as the second measure in the first "Invention." The second voice enters on the second sixteenth note of this measure, the first four notes being played by the left hand and the remainder by the right. Special care must be given to the first sixteenth note of the second beat. If this note (F) is released with too short a staccato there is a break in the continuity between it and the succeeding note (G) which is the first note of the second voice played by the right hand. If, on the other hand, this note (F) is held the merest fraction of a second too long, we then hear it still sounding after the voice was supposed to have moved up to the G.

When the second voice, or any voice for that matter, is divided between two hands, it must sound exactly as though played throughout by one. This can be accomplished only by being certain that the last note of this divided voice played by one hand is neither so short as to disconnect it from the first note (of the same voice) played by the other hand, nor so long as to overlap it. It is also important, when passing a single voice from one hand to the other, to preserve an entirely similar tone quantity and quality in both hands.

In deciding just how much tonal emphasis should be allotted to the voice singing at the moment the principal theme, or a variation of it, several things must be taken into account. It must be remembered that at no time should this "over balancing" be so great as to hide completely the other voices, as it is the very essence of polyphony to maintain interest even in those voices which are not, for the time being, concerned with the principal subject or theme. When the principal theme appears in either of the extreme voices (the soprano or bass) it will not need the same degree of emphasis to force it into the listener's consciousness as it will when it is in an inner voice; although, when in the bass, it should be emphasized somewhat more than when in the soprano as the more resonant and "heavier" register of the former will hardly be sufficient to counteract the auditor's confirmed habit of listening for his melodies in the soprano.

Elusive Themes

A theme containing no very definite rhythmic character needs greater emphasis to make it stand out than one which attracts attention to itself by its more striking rhythmic physiognomy; and the more slowly the theme moves, the longer the notes constituting it, the more strongly it

must be accented, especially when accompanied by more rapidly-moving counterpoints. The extent to which the more subtly subordinate voices should be subordinated will also depend to some extent on their own character. The more interesting are in their melodic or rhythmic make the less they should be allowed to sink into the background.

This discussion of tonal values has far been concerned exclusively with the question of balance between the voices but apart from this vertical consideration of the matter, a polyphonic piece must make as much tonal variety in a horizontal sense (diminuendos, crescendos and fortis) as does a homophonic composition. The Bach *Inventions* and *Fugues* need employment of tonal gradations as an emotional agency just as do the Chopin *Nocturnes* or Mendelssohn *Songs Without Words*. A common failing in this respect is explained by an illuminating quotation put to me not long ago by a student: "How is it possible to do anything but make one general *crescendo* throughout a Bach *Fugue*, since at every appearance of the theme it must be louder than the other voices?" It never occurred to the young man that a sufficient *diminuendo* or a *piano* on the part of the voice relinquishing the theme would allow its reentrance another voice to be plainly heard, even though it were played more softly than its previous appearance!

A mere technical proficiency in these *ventions* is not sufficient to give the student the artistic right to enter the sublime realm of the "Well-Tempered Clavichord;" it is necessary, first, for him to be able to bare the emotions, to reveal adequately moods hidden in these little pieces. As they are certainly varied enough, ranging from the "Two Part" from the bubbling gaiety and sparkle of those in F major and G major (to mention but two of several conceived in this vein) through the gentle pastoral-like grace of the E major to the more sombre colors and emotions of G minor and E minor; and in the "Three Part" from the gay and charming A major to the melancholy song of the E minor and the poignant tragedy of the marvelous No. 9, in F minor.

He who approaches the *Inventions* in proper spirit, with a determination not only to gain the technical mastery they are valuable in developing but also to understand their emotional significance, will be rewarded by the discovery of unsuspected beauty lying hidden in their polyphonic folds and a profounder underlying of "Bach spirit" which flowers so luxuriantly in the "Well-Tempered Clavichord."

Self-Help Questions on Mr. Boyle's Art

1. In what ways do the "Inventions" form stepping stones to "The Well-Tempered Clavichord?"
2. How may the interest in various voices be secured and retained?
3. In what ways may the main theme be varied?
4. What is meant by "hearing an *Invention* horizontally?"
5. How may unity be preserved in the second voice when it is divided between the hands?

"Music appeals to the highest emotions of a people—it inspires as well as it soothes. That is the way the great operas appeal to the emotions of the most untutored soul in Italy in the topmost gallery, just as much as it does to the most cultivated man in affairs in the 'diamond horseshoe' of the Metropolitan."—Dallas News, Texas.

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Educational Study Notes

(Continued from page 219)

section in F, stressing the dominant seventh chord and, indeed, beginning with that harmony, is essentially Beethovenian. The of this dance, employing past material, is not. There is none like Beethoven, no, not one."

Canoeing Waltz, by Walter Rolfe.

Mysterious meaning, perhaps, lingers in this for ourselves, however, we cannot discern if we mean to take a trip up to Rumford, some day, simply to enquire of Mr. Rolfe to the exact relation between canoeing and waltzing, not play the right-hand part a bit louder than the left, if you like to have words to accompany first and second grade material, here is the *Canoeing Waltz* which you are free to use.

When canoeing
Sit so quiet
Or you'll surely
Tip right out.

Boats of birch-bark,
Made by Indians,
Were the first things
Called canoes.

When canoeing
Sit so quiet
Or you'll surely
TIP RIGHT OUT.

Niñita by Wallace A. Johnson.

Picture to yourself the Spanish setting, the light, the mantilla, the olive skin wondrously lit by a red rose held fast between rows of teeth. Mr. Johnson has indeed caught the charm and beauty of Spain into his music; and must make *La Niñita* dance and sway and measure 25 the stamp of a dainty foot is at.

Tonalities in this piece represent a wavering between the keys of D Minor and F Major.

of the Reeds, by Hans Seeling.

"A number one" piano selection, very delicate. Especially in a rhythmic way is this composition attractive and piquante.

Mazurka Fantastique, by August Noelck.

Picture and sketch of Herr Noelck were reprinted in these columns.

The *Mazurka Fantastique* is a Polish piece, and contains fine thematic material; and true "flavor" of Polish music makes itself felt. Make the sixteenth short enough.

The F Major episode, measures 29-40 are interesting. The D Major section is more unusual.

The wide skips of the D Minor theme, and the appropriateness of the rather dramatic middle section.

This composition is fine recital material.

Pomposo, by George S. Schuler.

Pomposo, of course, means "pompous." This very serviceable *sortie*, by a notable writer, measures 30-37 offer a splendid chance for festive registration. Try several different combinations of stops before you finally decide on how you can best arrange your own organ's facilities.

Please observe, in the ninth measure from the end, the effectiveness of the altered Supertonic Seventh chord (B-Flat, D-Flat, F-Flat, A-Flat). Toward the end of the famous *Pilgrims' Chorus* from "Tannhäuser" Richard Wagner introduced a chord of this character with glorious results.

Pierrot, Pierrette, by Hans S. Linné.

One day Mr. Hans Linné, famous as a conductor of light opera and musical plays, was calling on a distinguished friend in California. Looking around the room, he chanced to spy on the mantelpiece two porcelain figures—Pierrot and Pierrette, that famous amorous pair whom everyone knows and in whose likeness people often attend masquerade balls. They were most excellent porcelains, and as Mr. Linné gazed at them the idea came to him to write a song about these lovers. And that is the "story" back of this composition.

In this song strive to express the various moods of coyness, love, disdain; make the picture alive and vivid, and, above all, suit your countenance to the changing text.

The Minor episode should, of course, be taken more slowly and expressively.

I Heard a Fairy Piper, by William Baines.

This is one of the very best songs by this favorite composer. Moreover, it discloses his real gift for poetry-writing. The text of *I Heard a Fairy Piper* allows an infinite chance for expression; get the mood, first of all, and then seek to put into your singing that lightness and gladness which alone can make the notes start up from the page and transmute themselves into a fascinating fairy scene.

Roll the letter *r* in the word "trill." This will make it much more definite.

This song certainly requires a very flexible voice; especially for the semi-coloratura effects on the syllable "Ah." The words "Not yet" should be sung slyly, as by one who guards a secret which he will not disclose until he is "good and ready."

Mr. Baines lives in Roslindale, Massachusetts. His admirable cantatas, part-songs, and piano pieces have often been mentioned in these columns.

A Little March, by N. Louise Wright.

An easy piece in the key of C. It has been carefully phrased and the accents are carefully indicated.

Be sure that the left-hand part commences with the fifth finger.

Lovely Night, by Charles Huerter.

A lovely poem, set to a limpidly charming melody. Call to mind the spell of the night, the moonlight, the stars.

To the words "And fairies in the moonlight play," show by your facial expression that for you—at that moment, at least—fairies do exist, that they are not merely figments of the imagination. If you sing this line looking like a traffic officer who has just been splashed with mud by your automobile, it seems inevitable that your audience will fail to thrill to your singing.

Mr. Huerter's harmonies are always pleasing. The climax to *Lovely Night* is a worthy one and well led up to.

Letters from Etude Friends

THE ETUDE:

The June ETUDE received yesterday I no longer from a man who at the extreme age of twenty-eight wants to study music. By do most people try to discourage those who are just getting to the age of good sense? When I was eighteen I studied piano for months but accomplished nothing—two outside attractions. I married at twenty at the age of twenty-six, with a little baby than a year old, decided something was up in my life. I bought a cheap piano, lessons (I knew enough about music to start in the third grade, Mathews) and one month was in the ninth book.

Living been without a piano for so long I simply starved for music and practiced two to six hours a day. I learned all scales, chords, arpeggios, Hamon and Czerny and in two years was playing Beethoven's *Pathétique*, several selections of Bach, and many others.

After studying four months I accepted my pupil, a friend, of course, who had watched progress. At the end of three years I had in my old piano and bought a Cable and, which has been paid for by receipts of lessons. I always have from ten to fifteen pupils, mostly little girls, and I love teaching them.

He is in the third grade, Mathews, last year had the honor of playing over local radio. My fondest wish is to see a great musician.

About three weeks ago, at the extreme old age of thirty-six I bought a saxophone and taken two lessons, and so far can play major scales and several little pieces, with little son assisting me at the piano.

of my age, sickness and all the little worries of married life.

But I do not think that I could ever have stood the crushing monotony of housework were it not for my music—F. A. S.

Investment Without Gain

TO THE ETUDE:

I believe the hardest battle a teacher fights is that of trying to instill in the mind of pupils and parents the utmost necessity of a stipulated amount of daily practice in order to reach even mediocrity in playing any instrument.

So many fond parents deem it injurious to the health to stay indoors working at the piano or any other instrument, yet these same parents find fault if their Mary or Johnny cannot perform as others at recitals. There are some who look upon music as a light diversion instead of a serious study.

Nothing is more distressing to a teacher than an indolent pupil, especially when this indolence is tolerated by a too lenient parent. Before accepting a pupil the teacher would do well to make pupil and parents see that it would be a waste of time, energy and money for a child to study music without the ambition and will to work assiduously.

—EDNA KALISCH.

Using the Kitchen Clock

TO THE ETUDE:

In the May ETUDE a writer recommends the kitchen clock to be used as, or rather instead of, a metronome. I have found something better than that. Going to the homes of my pupils I find it inconvenient to carry either a metronome or the kitchen clock. So I ask for a toy drum, available in many homes, and beat the time with that. In homes where there is no drum I use a pan and a spoon. In an incredibly short time the pupil acquires the ability to feel the pulsations.—S. M. LE GORE.

The Musical Digest

PIERRE V. R. KEY, Editor

68
Pages

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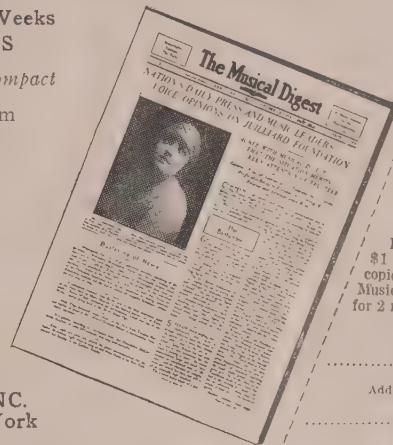
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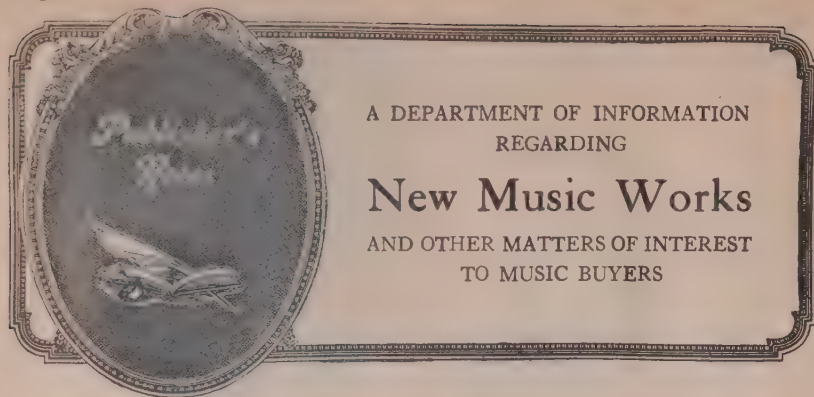
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17637	A Mither Tae Her Laddie	Clay Smith	c—C	.45
17695	Ol' Car'lina	Cooke	c—D	.50
12593	Sweet Miss Mary	Neidlinger	b—D	.50
18332	Dusky Sleep-Song	Hammon	c—D	.35
23368	Honey Chile	White	b—E	.40
18146	Soon Will Be Done	Pease	b—D	.40
18689	Mis' Rose	Hammond	b flat—D flat	.40
22877	I'm Not Weary Yet	Gest	c sharp—E	.25
12488	Rockin' in de Win	Neidlinger	c—D flat	.50
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12640	There Were Ninety and Nine	O'Hara	c—E	.45
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19935	His Almighty Hand	Hamblen	c—E flat	.50
19929	Eternal Light	Buzzi-Peccia	b flat—E flat	.60

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Planning Summer Classes That Bring You Prestige and Added Earnings

The time will soon be along when parents and students will be planning their vacations to be enjoyed after the regular school season closes. This means that the enterprising music teacher cannot begin too soon to lay plans for the announcement of special summer classes in music study.

Students and parents or anyone else having an interest in sending anyone to your class or being actually a prospect, should know of the weeks during which the class will be held before deciding upon dates that will take them away on vacation.

The mere reminder that announcements of classes should be prepared in good time is also a reminder that other preparation must be made for these classes.

Teachers who have conducted such classes successfully in past summers know that a most successful course of study can be outlined around such a book as "The Standard History of Music," by Cooke, for a musical history class, the "Harmony Book for Beginners," for a beginner's harmony class, or "Theory and Composition of Music" by Orem for the more advanced class.

Of course, for regular piano classes, such excellent instruction books as "Beginner's Book," by Theodore Presser, "First Year at the Piano," by John M. Williams, "Book for Older Beginners," by John M. Williams, or Mathews' "Standard Graded Course of Studies," will serve exceedingly well.

Then, for violin instruction there is the excellent class instruction book called "Ensemble Method," by Oscar J. Lehrer.

Teachers desiring suggestions upon works covering other particular branches may correspond with us for such information.

The community that has no teacher who has been active and progressive enough in the past to have presented special summer music study opportunities has missed something "worth while," and the teacher

in a community that has not given classes in the past has lost real opportunities.

It is surprising what a very simple matter it is to get special classes of summer music students under way and teachers experimenting with them for the first time will be more than delighted with the revenue that may thus be secured and the prestige that comes from having shown such initiative and activity in successfully conducting summer music classes.

Some teachers are sufficiently gifted to be able to do personal missionary work with parents round about them, but those who are not gifted with the ability to gain success through personal approaches can achieve the most satisfactory results with the use of letters holding forth the advantages of a musical education and knowledge, and the opportunities that are to be offered in the special summer classes that are to be held.

A first letter need only give a promise of such classes, then another later letter can announce the dates upon which the classes will be held and the terms of enrollment.

Just as business houses frequently find three, four and five letters are necessary to achieve success in certain undertakings, so the teacher should be ready to send a third letter, if necessary, to the list of parents or prospective pupils, reminding them that the classes are being formed, that the date is rapidly approaching and that immediate enrollment should be made if the study opportunities offered are to be utilized.

Summer classes are excellent opportunities to create a wider interest in music study. The greater the interest the teacher is instrumental in awakening, the greater will be that teacher's success.

Beginner's Voice Book By Frantz Proschowsky

If one individual was to go to this eminent voice expert, who has been the vocal advisor of Galli-Curci, Schipa and many other leading artists, and offer to pay at his regular tuition rates for the time he would spend in gathering together all of the requisite materials that he would suggest a voice teacher use for developing in a real beginner sufficient vocal proficiency and musical ability to lay a strong foundation for vocal success, it would be found that the total bill would be of such an enormous size as to take one's breath away. And then the cost of getting it into book form to use in giving instruction to pupils would be enough to discourage any one individual teacher from attempting to use the wonderful material recommended.

This is where the Theodore Presser Co., as educational music publishers, steps in and assumes the expense of producing the material that Mr. Proschowsky has written, arranged and compiled so that voice teachers and students may have sensible, practical and logically arranged material for first voice study at a very nominal price.

Incidentally, as is the usual rule with great educators preparing works that virtually amount to contributions to the field in which they are interested, this work has become a labor of love and the author has devoted considerable time to making it a work that satisfactorily takes the beginner into the technic and art of singing just as other meritorious works for years have been introducing beginners into the technic and art of piano and other instrumental departments in the field of music.

It begins with the very rudiments of music, musical notation, and devotes considerable space to the cultivation of sight-singing and the proper use of the physiological equipment utilized by a singer. This beginner's voice book will have numerous illustrations of the parts of the human body upon which singers are dependent that will prove most illuminating to voice students.

In advance of publication orders may be placed to secure a copy of this book when it appears by sending 60 cents with the advance of publication order.

Easter Music

Music occupies a most prominent place in the celebration of this great church feast and many excellent musical compositions have found their inspiration in the scriptural texts describing the Resurrection. Organists and choirmasters are now busily engaged in preparing their Easter programs. Some choirs will present cantatas, and it is surprising the number of such works that are available for use by choirs of moderate ability; others plan special Easter anthems and not a few choirs will combine with the Sunday School class in presenting a service of songs and scriptural readings. For all of these the Theodore Presser Co. has provided most abundantly, having not only the numbers in their own comprehensive catalog, but the best numbers of all publishers, from which to draw in making selections that will cheerfully be sent for their patrons' approval. Single copies may be had for examination and in ordering these "On Selection" items patrons are requested to give, as nearly as possible, their exact needs, mentioning the number of members in the choir, their experience, ability, etc. This information will greatly aid the clerks in making an intelligent selection and enable them to give more satisfactory service. A folder giving specially selected lists of anthems, solos, cantatas, services, and pipe organ numbers will be sent gratis to all who request it.

Beginner's Method or the Saxophone

There many cheap inefficient works upon the market purporting to be methods by which the saxophone may be learned quickly, but now that the saxophone is established as one of the most useful of wind instruments and is utilized by conductors as a regular member of the band and orchestra, there is need for a substantial instruction book that saxophone instructors can use with success in introducing beginners to the saxophone and developing them in playing ability upon it.

"The Beginner's Method for the Saxophone," that we are preparing will be clear in its rudimentary material and starting right from the beginning will progress logically.

Mr. H. Benne Henton, recognized as one of the foremost exponents, is supervising the preparation and arrangement of this saxophone book, so that saxophone teachers here receive best advice with regard to instruction of saxophone beginners.

Prior to this work being placed upon the market, orders are being accepted for delivery when the work is ready, at the low advance of publication price of 40 cents a copy, postpaid.

Book of Part Songs for Boys With Changing Voices

For years it has been the demand of music supervisors that suitable material be produced for part songs for boys with changing voices. Here is something to satisfy the demands of those who want suitable numbers for use in High Schools, Boys' Clubs or Camps. There are five numbers in this volume (*Gipsy Song, Song of the Road, Swing-Along-Along, Evening Song, Nonsense Song*) and they fit an excellent variety of usages, furnishing material for either unison two, three or four-part singing.

These numbers are exactly as the title of the book indicates, not only suitable in music and vocal range, but also satisfying as to text for the young school fellows to sing.

Advance of publication cash price, 30 cents for one copy only, postpaid.

Music for Commencement

The selection of appropriate numbers for the commencement program is an important task in which teachers everywhere are now engaged. A judicious choice of attractive material will help much to do with the success of this event, the climax of the scholastic year. Year after year the Theodore Presser Co. receives numerous requests from colleges and schools for assistance in compiling commencement programs and in order to render the best possible service to their patrons, they have issued a folder listing suitable numbers for this gala occasion which will be sent gratis upon request. Cheerfully offer the assistance of the "Selection Department," a group of specially trained workers, who will make for patrons requesting such service, special selections of piano, voice, or chorus numbers. These selections will be sent for examination with the privilege of returning any or all if found unsuitable, the patrons' only obligation being the small amount incurred for postage. This is far the quickest and most satisfactory method of making a selection, as proven by the fact that year after year the same patrons write in for this service. Be explicit as possible in outlining your needs, stating whether instrumental or vocal, solo or ensemble numbers are wanted, whether the choruses are to be in two, three or four parts, etc., and you will be surprised and delighted with the results you obtain through this handy method of selecting music for the commencement program.

Miss Polly's Patchwork Quilt—Operetta Music by R. M. Stults

The authors of this new work, now announced for the first time, have planned it as especially adapted for amateur church or junior organizations as it may be produced either by young people or grown-ups. It may be staged acceptably in lecture-rooms or community hall dancing is not one of the requisites. There are fifteen short speaking and singing parts, together with a mixed chorus in the clever little operetta. The libretto is by Lida Larimore Turner, who has collaborated so successfully with Mr. Stults in a number of other operettas. This operetta is particularly amusing and entertaining, although it is easier to produce than the other works of these writers. The music is in Mr. Stults' best vein, always melodious and yet within the range of ability of untrained voices.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

Master Vocal Exercises By Horatio Connell

Mr. Connell, one of our foremost teachers, has been using these exercises for many years in his own teaching. His work he has tried out many exercises and has retained only those which in judgment are absolutely essential. He will use this new book in his classes at Curtis Institute, Philadelphia. Mr. Connell is, himself, a very polished singer in addition to being a remarkably successful voice trainer. This book is now on press and copies will soon be ready.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Fifty Easy Melodious Studies for the Pianoforte By A. Biehl, Op. 7

Biehl's Op. 7 is probably one of the very best of the standard second grade study books. While the exercises are intended chiefly to promote good mechanism, they are not at all dry, each one is short and to the point. When well played, the studies have a very good effect. Our new edition of this work will be added to the Presser Collection and it has been prepared in our usual careful manner.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

First and Third Position Album, Violin and Piano

When violin students have mastered the first position thoroughly and begin to practice what is known as the "shift," they are then seeking "more worlds to conquer." Entering into the "Third Position" opens up a new field and enlarges the possibilities of interesting violin solo presentations. There are many delightful pieces that do not require the student to go out of the first and Third Positions. Our catalog of violin sheet music is particularly rich in pieces of this nature and we have assembled in this new volume only the best and most successful ones. These are chiefly by popular contemporary writers. The special introductory price in advance of publication is 50 cents per copy, postpaid.

Violin Method for Beginners by Ann Hathaway

This violin instruction book is being added to our catalog, not because it is merely good, but because it is an outstanding offering to aid the teacher of violin beginners in obtaining very satisfactory results with these beginners; however, it does not attempt to carry the pupil out of the first position, leaving this to other books and studies that the teacher might utilize after having given a good foundation with the material in it. All the way through, this instruction book shows the work of a clean-thinking, progressively-minded and exceedingly practical experienced teacher.

Advance of publication cash price on this work is 40 cents a copy.

Very First Pieces Played on the Keyboard by N. Louise Wright

Miss N. Louise Wright, who is herself busy and successful teacher, particularly with young students, is very enthusiastic about her new book. She has succeeded in making these little piano pieces exceedingly attractive for young pupils and has presented material which may be taken up with success after but very few lessons.

We believe in giving a pupil something interesting to play just as soon as possible. This little book may be taken up in connection with any method or instruction

book and it will prove very satisfactory in kindergarten work. It is now ready for the press so advance subscribers may soon expect to receive their copies.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Forty Negro Spirituals by Clarence Cameron White

For the compilation and arrangement of a book of Negro Spirituals, no one is better qualified than Mr. Clarence Cameron White, who is one of the foremost composers of his race. Mr. White has selected forty spirituals for this book and these include all the old favorites and traditional numbers which everyone should have, together with some well authenticated numbers hitherto unpublished. All the songs are for solo voice with piano accompaniment. The piano accompaniments, without being difficult, are genuine works of art, beautifully harmonized and serving to enhance the beauty of the vocal parts.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Album of Study Pieces in Thirds and Sixths

This new compilation is very nearly ready but the special introductory price will be continued during the current month. "Double-notes" play an important part in modern piano technique, but practicing these in the ordinary technical exercises becomes rather dry and monotonous.

When one has melodious and interesting study pieces introducing these technical devices in a manner both practical and musical, practice becomes a pleasure. This is the latest volume in the series of *Study Pieces for Special Purposes*, albums of piano pieces devoted to various technical problems.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New Collection of Favorite Songs and Choruses for All Occasions

In the compilation of a collection of this nature, it is difficult to know just what to include and what to omit. We have exercised great care in our selection however, and have consulted many authorities. We have endeavored to list every folk-song, hymn tune, or popular favorite that might

be demanded in school, home or community singing. This collection will contain more than two hundred numbers and most of these are now engraved and ready for the printer. It is only necessary to put the final touches upon the book and then it will be ready. We feel that this is a work of which we can well be proud.

The special introductory price in advance of publication only 10 cents per copy, postpaid, presents an excellent opportunity for obtaining a most comprehensive collection of songs at a very reasonable price.

New Organ Collection

In our series of albums printed from special large plates, there is, so far, only one volume devoted to organ music, *The Standard Organist*. This is a book of sixty-four pages containing forty-three pieces. It has proven a great success. The *New Organ Collection* now in preparation will be similar in size and scope, to the *Standard Organist* and we have had a wealth of material from which to make the selection. This will be a good all-around book, adapted for every occasion. The pieces are by standard and contemporary writers and most of them lie in the intermediate grades. Students, church organists, and picture players will all find material suited to their needs in this fine new collection.

The special introductory price in advance of publication is only 35 cents per copy, postpaid.

Secular Two-Part Song Collection

Part-songs are coming more and more into general demand. Singing in the schools, throughout the country, is on the increase. After the rudiments of sight-singing have been mastered, the best and most useful practice is to be found in two-part work. Naturally for this purpose the voice parts must not be of extended compass. Our new book of *Secular Two-Part Songs* has been compiled with a view to these requisites. Moreover, in the selection of the numbers, we have sought for beauty of melody and general musicianly qualities. This will prove one of the best books of the kind ever published.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

(Continued on page 242)

The World of Music

(Continued from page 171)

Russian Musical Life seems to be taking on renewed vigor. A cycle of ten subscription concerts is being given this winter by the Leningrad Philharmonic, according to late reports, with such leaders as Glazunoff and Suk, while Bruno Walter, Otto Klemperer, Erich Kleiber and Fritz Stiedry are guest conductors.

The Prize of \$1,000 of the National Federation of Music Clubs, given by the C. C. Birchard Company in the name of Carolyn Beebe, for an ensemble work for the New York Chamber Music Society, has been awarded to Ernest Bloch. This is not the first time that Mr. Bloch has won such honors, his *Suite for Viola and Piano* having won the Coolidge prize in 1919.

Franz Lehar, composer of "The Merry Widow," is reported to be about to publish three new operettas, one of which is to have Goethe as its central figure. Lehar now spends most of his time in retirement in the little Austrian village of Ischl near Salzburg.

Francois Auguste Gevaert, the Flemish composer, is to have a monument at Brussels, to be built by order of the Belgium Royal Commission. It is to be of granite and sandstone and to be erected before the Conservatoire.

Oriental Music, with its curious intermixture of quarter tones, is to be made possible on a new instrument reported to have been invented by P. Psachos, professor of Byzantine Music at Oettingen, Germany. In appearance the instrument resembles an organ, and it has a keyboard of octaves containing forty-two intervals. The inventor's claim that there is no other like it is not difficult to believe.

The Colosseum of Rome has been the scene of a choral concert; and it was found that even a comparatively small choir could be heard with excellent effect throughout the vast spaces of the massive structure. Even the intricacies of Palestrina's "Laudate Dominum" and of the other examples of sixteenth century sacred music were not lost.

A Music Club in Every Town of reasonable size in South Africa is the proposal of Mrs. Ellie Marks, of Johannesburg. And, by the way, this enterprising city of the far south supports concerts by the best European artists.

COMPETITIONS

A Prize of \$500 is offered by the National Association of Organists for the best composition for the organ, by composers resident in the United States or Canada. The competition closes May 15, 1927, and full particulars may be had by addressing the National Association of Organists, Wanamaker Auditorium, New York City.

A Fellowship in Musical Composition is offered by the American Academy in Rome; and the competition for this year closes with April 1st. The full stipend amounts to two thousand dollars per year, and full particulars may be had by addressing Roscoe Guernsey, Secretary, American Academy in Rome, 101 Park Avenue, New York City.

A Prize of Two Thousand Lire, for an opera in two acts, with small orchestra and without chorus, is offered by the Conservatory Giuseppe Verdi of Trieste. An interesting side-light on the trend of musical taste.

A Prize of \$1500, for a suitable official song for the Infantry of the American Army, is offered by the *Infantry Journal*. Full particulars may be had by addressing the *Infantry Journal*, Washington, D. C.

A Prize of \$1000 is offered by C. C. Birchard, of Boston, for the best original cantata suitable for choral presentation; and a similar sum is offered by the National Federation of Music Clubs for a Symphonie Poem. Both these competitions are under the auspices of the Chautauqua Assembly of New York, and particulars may be had from H. Augustine Smith, Boston University, Boston, Massachusetts.

A Prize of One Thousand Dollars is offered by the National Opera Club for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished anthems are offered by the Lorenz Publishing Company of Dayton, Ohio, from whom all details may be had on application.

A "National Capitol Official Song" Contest is to be held under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Maryland.

A Prize of One Thousand Dollars is offered by the National Federation of Music Clubs, for a new setting, by an American composer, of the poem, "America, the Beautiful," by Katharine Lee Bates, which has been adopted as the official hymn of this organization. The offer will be open but a few months; and compositions or letters for more detailed information should be sent to Mrs. Edgar Stillman Kelley, Oxford, Ohio.

Christmas Joy at the Home of The Etude Music Magazine

It has long been the custom of the Theodore Presser Co. to celebrate Christmas in the old-fashioned way in its own establishment. Owing to the development of the business, however, we have outgrown the facilities of any room large enough to hold the force of approximately four hundred employees.

Therefore, during the past two years, our Christmas celebration has been held in the beautiful Byzantine edifice of the First Baptist Church, the nearest auditorium to our business.

The business closed at 2.30 on Christmas Eve and the employees marched in double file carrying garlands of Christmas greens and were preceded by a brass quartet playing *Ades te Fideles*, the favorite hymn of the late Theodore Presser.

On arriving at the church, which was filled with a large congregation of friends and neighbors, the services were opened by an Invocation by the Rev. Ivan Murray Rose. There was a large orchestra selected from the Civic Junior Orchestra, conducted by Albert N. Hoxie. These boys have been under the tutelage of foremost violin teachers in Philadelphia, including Leopold Auer, Carl Flesch, Otto Meyer (Sevcik's American representative) and others.

A splendid choral group from the Theodore Presser Co., under the direction of



Albert N. Hoxie's Philadelphia Civic Junior Symphony Orchestra at the Theodore Presser Co. Christmas Services with John Philip Sousa, one of the honored guests.

Preston Ware Orem, participated in singing Christmas carols.

The speakers for this occasion were the famous American novelist and publicist, Mr. Owen Wister, who is also a musician; the Honorable Roland Morris, former Ambassador to Japan; and Lt. Com. John Philip Sousa, U. S. N. R. F., who in addition to making a stirring address, also conducted the orchestra in two numbers, including his own famous march, "Power and Glory."

Several of the Trustees and Directors of the Presser Foundation attended and the entire occasion was one which can only be described by the adjective unforgettable.

The services were broadcast over Station WIP, Gimbel Brothers, Philadelphia, and were non-denominational.

The Christmas festivities were conducted by James Francis Cooke, President of the Presser Foundation and President of the Theodore Presser Company, known to our readers for twenty years as Editor of THE ETUDE.

THE PRESSER PERSONNEL



Abraham D. Hill

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Abraham D. Hill has been in the music business 26 years, having started with the J. E. Ditson Company, Philadelphia, in the year 1901. When this store discontinued business in 1912, he went with another retail music store in Philadelphia.

It was in the year 1919 that the Theodore Presser Co. was fortunate in securing his services and because of the special experience he had he was placed in our organ, violin and miscellaneous string and wind instrument sheet music department. Even those whose interests are in the instruments for which publications can be supplied by this department would be surprised to see the volume of music sent out from it, as well as the great number of publications from the catalogs of all publishers carried in stock.

Mr. Hill is in charge of this department and in his excellent supervision of it checks all orders filled by the assisting clerks in the department, this being a policy of the Theodore Presser Co., in order to insure accuracy.

Among some of the novel and interesting things found in the stocks for which Mr. Hill is responsible are the miniature scores of symphonies, overtures, concertos, string quartets, quintets, etc. This unequalled stock of miniature scores of orchestral and chamber music is indicative of the many unusual classifications of music publications carried in stock in keeping with our efforts to have "Everything in Music Publications" on hand for our patrons.

Fundamental Studies in Violoncello Technic

By G. F. Schwartz

The writer of this work reveals a comprehensive knowledge of his instrument and, acting on the presumption that the beginning student on the 'cello is more matured than the average beginner on other instruments such as the piano and violin, he presents in logical sequence the fundamental principles for acquiring a solid foundation of technical proficiency. A useful set of exercises is included together with directions for use of the book with the standard 'cello studies of the great masters of the instrument. This work should prove especially valuable to the self-help student, particularly one who has some knowledge of violin playing.

The advance of publication cash price on this book is 40 cents a copy, postpaid.

First Garland of Flowers Favorite Melodies in the First Position for Violin

By Julius Weiss, Op. 38

The *First Garland of Flowers* long has been the standby of many violin teachers in giving young pupils melodious pieces to play in the early stages of violin playing. The young beginner is always very ambitious to play a "piece" just as soon as he is able to put his fingers on the strings; and this book is just the thing for that purpose. There is a piano part so that the little student is further delighted with an accompaniment to these little pieces, which are all in first position. This standard work is undergoing a careful scrutiny at the hands of our editors and all necessary editing and revisions will be made before we place it on the market as a new addition to the well-known Presser Collection.

The advance of publication introductory price is 35 cents a copy, postpaid.

H. M. S. Pinafore Comic Opera

By Gilbert and Sullivan

In playing through the score of *H. M. S. Pinafore*, we were impressed by the wonderful vitality and freshness of the music, just as interesting today as when we first heard it. The real art works never grow old and a good melody always persists. Although *Pinafore* is still upon the professional stage more or less, it is one of the best works that we know of suitable for production by organizations of capable amateurs. The libretto, by W. S. Gilbert, is just as good as Sullivan's music.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Seven Octave Studies—School of Octave Playing—Part 2

By Theo. Kullak

One of the most popular "showy" pieces used by teachers as a recital number for advanced pupils is *From Flower to Flower*, the first number in this book of excellent studies. Kullak is a recognized authority on octave playing and these studies are his most outstanding contribution to the literature of the instrument. The forthcoming edition of this work in the new garb of the *Presser Collection* will be a most excellent one and teachers and advanced students should take advantage of this opportunity to secure copies while the work is offered at the special low advance of publication price, 40 cents, postpaid.

Twenty-four Melodious and Progressive Studies for the Pianoforte

By C. Gurlitt, Op. 131

The announcement of the forthcoming addition of these delightful studies to the *Presser Collection* has met with a most favorable response and many experienced teachers are taking advantage of the extraordinarily low advance of publication cash price, 30 cents, to order copies for future use. Experienced teachers know the value of studies of this kind in which the writer, while supplying valuable technical work, does not neglect the melodic side and composes pieces that the pupil will be delighted to play. Our new edition of this work is being carefully edited and will be a superior publication in all respects.

Melodious Study Album for Young Players

By A. Sartorio

We have in our catalog a long series of studies by Arnaldo Sartorio. All of these have proven very successful as they are acceptable to both teachers and students. Most of them, however, are in the intermediate grades. Mr. Sartorio's new set of studies are rather easier than any of the above mentioned and are intended to be taken up directly by second grade students. The practice of these studies will tend to promote both technic and musicianship and they will prove very agreeable to play.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Twenty-Four Caprices for Violin Solo

By P. Rode

The *Twenty-four Caprices for Violin Solo*, by P. Rode, which will soon be ready for publication, will be one of the most valuable additions we have ever made to the Presser Collection. This fine work is used after the Kreutzer Studies and, in fact, is considered one of the three indispensable works of advanced violin technic, viz; Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, who has done the editing of a number of other recent works in the *Presser Collection*. Teachers who demand the best only in their teaching material will welcome this brand new edition of a standard work.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

Brehm's First Steps for Young Piano Beginners

Every practical teacher realizes the value of having a variety of material for piano beginners, especially when two or more students in the same family or neighborhood begin to study at the same time.

Many of our patrons, no doubt, wonder why we announce the publication of this work when our catalog already contains such successful books as Presser's *Beginner's Book*, Presser's *First Steps*, Williams' *First Year at the Piano*, Mathews' *Standard Graded Course*, Earle's *Modern Graded Course* and Neely's *Modern Piano Method*.

This natural inquiry is answered by the first sentence in this article, but in addition to this book's use for that purpose we fully expect many teachers to use it regularly, as it is a most meritorious work whose worth has brought forth so many requests for its publication since we obtained it with the Brehm Bros. catalog that we have been obliged to accede to the demand. It is a book that will appeal especially to the teacher who believes in keeping the student working in the treble clef exclusively for a while after beginning piano study. The advance of publication cash price is 25 cents a copy, postpaid.

Advance of Publication Offer Withdrawn

For some months we have been giving readers of the *ETUDE* an opportunity to file an order in advance of publication for the "Pianist's Daily Dozen," by Macklin. This unique and interesting little book providing exercises and instructions for acquiring independence and control of the fingers is now ready and, therefore, the advance of publication price is withdrawn, copies being available at the regular price of 50 cents a copy.

Beware of Fraud Agents

Repeated warnings to pay no money to strangers soliciting subscriptions for *ETUDE* MUSIC MAGAZINE seem to have had little effect as we are in daily receipt of complaints from music lovers all over the country that they have paid for a year's subscription to *ETUDE* and have received no copies. Men and women with hard luck stories, not personally known to you, should be paid no cash unless you are convinced of the reliability of the solicitor. Beware of boys "working their way through college—trying to get votes enough for a scholarship." This is almost invariably a swindle. Look out for the "ex-service men" who have never been across the water. We cannot be responsible for cash paid to swindlers. Our representatives carry the official *ETUDE* MUSIC MAGAZINE and Theodore Presser Co. receipt book. Sign no contracts of any kind unless you first read them.

Expiration Date is Shown on the Wrapper

Opposite your name and address on the wrapper which brings you *ETUDE* MUSIC MAGAZINE you will find the date on which your paid-for subscription expires. If your wrapper shows the date March, '27 it indicates that your last paid-for copy was mailed at that time. Read the card in the upper left hand corner of the World of Music page of every *ETUDE*. This is important and explains discontinuances. Remember, the price of the *ETUDE* is \$2.00 for one year, two years, \$3.50. A two-year remittance permits a substantial saving in these days when the prices of commodities advance almost every week.

Seeds and Bulbs For Your Garden

Note our advertisement on the inside back cover of this issue, "Reliable Seeds and Bulbs Given for New *ETUDE* MUSIC MAGAZINE Subscriptions." If you wish a delightful garden this year, very little effort in securing subscriptions for *ETUDE* from your musical friends will bring seeds and bulbs and shrubs which will prove a source of pleasure to you for all time.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.



Allen E. Miller

Some of the most valuable members of our organization are those who came into its employ as boys or young men. One who started only six years ago and has developed rapidly into a clerk with an excellent knowledge of our stock and has shown good judgment in fulfilling the duties placed upon him, is Mr. Allen E. Miller.

As a young man, he started with us in 1920 in our Reserve Book Stock Rooms. This is a department that carries the complete edition of Theodore Presser Co. book publications, having in some instances thousands of one book. Daily deliveries are made from this stock to the Mail Order Department replenishing the stock from which orders are filled.

After serving in this department for about a year, he was transferred to the Mail Order Department (Presser Book Division) where, before his four years in this department had been served, he was depended upon to check orders that had been filled by other clerks.

In 1925 his experience was broadened through undertaking duties in the department that handles the standard and classical collections issued by the leading foreign and American publishers as "libraries," "editions" and "collections." He is still connected with this department and also looks up prices or quotations for customers inquiring as to the cost of various publications.

In a few years he has made himself a dependable member of our Order Department, ever ready to do his utmost to give real service to our patrons.

Progressive Teachers and all Earnest Students of the Piano Will be Helped by

SCIENCE IN MODERN PIANOFORTE PLAYING

by MRS. NOAH BRANDT

This Book Sets Forth Principles that Make Beauty of Tone, Grace of Movement and Infallible Technic Possible to Piano Players of but Average Talent

ANY teacher making a thorough and careful study of these clearly explained principles will realize that it is a real aid to success in piano playing. Here the ambitious piano student is given a proper method of procedure that makes aspirations attainable in half the time required when study is unsystematic and the only avenue seems to be hours of drudgery.

The author of this work is fully competent to present and exploit the importance and proper use of these scientific principles in connection with piano playing, having developed this system to a high degree during twenty-five years of noteworthy success as an instructor.

Mrs. Brandt, as a pupil of Dr. William Mason, was a thorough student of his application of many of the principles set forth in "Science in Modern Pianoforte Playing" and not only were these important points helpful at that time of study, but they later proved invaluable aids in developing a system upon scientific fundamentals.

Librally Illustrated with Music Examples and Photographs of Arm, Wrist and Finger Positions

Supplementing clear, concise descriptions are illustrations that leave no doubt as to what is necessary to accomplish perfection in the different branches of piano playing.

NUMEROUS LEADING TEACHERS AND CONCERT ARTISTS HIGHLY ENDORSE THESE PRINCIPLES

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

The Coveted Book

By Edna J. Roberts

770—Beethoven—1827

in a little village called Bonn in Germany, in 1770. In early childhood showed his great talent, and day his desire to be a great musician became stronger. is how he passed his early life. he grew up to be one of the greatest world's composers you all know. sad was his later life, for he had to work against great odds, the worst of which was his to-be-cured deafness. Could you have done what he did?

1685—Bach—1750

in the seventeenth century Bach was born. once he walked all night to hear someone play the organ. you wonder that he grew up to be such a great composer? was a hard worker and died blind and worn out in 1750.

What's in a Name

RLY all music students, and certainly the good ones, spend more or less energy and enjoyment on Bach's, especially those in the "Well Tempered Clavichord." These are really master-compositions, and no doubt your r has often explained to you just a fugue is and how it is put together, so what the "Well Tempered Clavichord" is and what the name means. Do remember all these things?

wrote some of these fugues for his children; and he never realized at all e was writing one of the greatest of all time. And on the title page collection this is what he put— is the full title of the volume which ow as "The Well Tempered Clavichord."

e well-tuned Keyboard, or, Preludes and fugues in all the tones and semi-tones, with the major third, or Ut, Re, Mi, with the minor third, or Re, Mi, Fa. e use of young musicians who are to learn, and also as a pastime for who are already skilled in this study, it and made by Johann Sebastian Capellmeister to the Grand Duke phalt-Cothen, and director of his er-music. Anno 1722."

Club Corner

JUNIOR ETUDE: ave formed a music club and we are a business meeting the last Friday 7 month and a recital and pleasure the second Friday of the month. t at each other's houses in alphabetical order. ub name is "Musical Recital Club." lars are blue and gold. y ten cents per month dues. If e interested we will send in another letter.

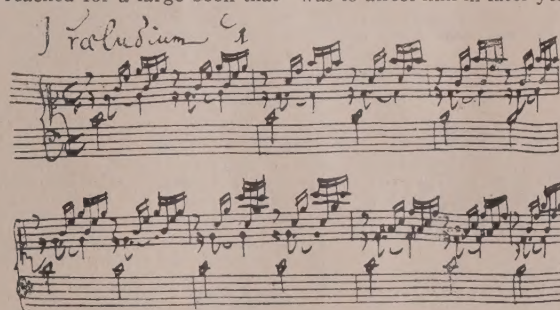
From your friend,
RUTH KULKNE (Age 9),
New York.

THE little boy's legs dangled over the edge of the high bench, his fingers, slender and white, pressed down the keys of the great organ, and a clear, sweet tone sounded through the arches of the dim cathedral and echoed among the great images on all sides. He played softly and slowly at first, as if in doubt, but soon the music became fast and merry like the whirl of his grandfather's mill wheel. Many a day he had listened to its swish and rumble and heard the music in its motion, and now he was trying to imitate on the great organ just what the water wheel had said to him.

Suddenly the merry tune came to an end and in its place a sound of childish laughter. It was the little organist laughing aloud at his own good fortune. Climbing up on the bench he had reached for a large book that

into which the elder brother had copied many fine compositions. The book was always kept on the highest shelf of the bookcase and the younger musician had been told that the music in it was too difficult for him to play. How the little fellow had longed to study the beautiful scores so that he might play them as well as his brother! "I will learn to be as good an organist as my brother, if I can only use his books," thought the lad.

He worked every night for many months to copy the contents of the precious book, stopping only when his eyes could no longer bear the strain. The work was finished before his brother discovered what had been done and took the book away from him; but the strain on the little boy's eyesight was to affect him in later years. This little



BACH'S MANUSCRIPT

was on the organ and clasped it tenderly in his arms. Another peal of laughter sounded and the lad slipped down from the bench and went scampering out of the oaken doorway. At last he had found the book and at that moment was the happiest boy in the village.

It was dark and still in the house as he crept up the stairs; and he could scarcely refrain from laughing aloud all the way to his room. As he opened the door and stepped into the low-raftered room, a silver ray of moonlight fell across the dingy carpet and rested on the book in his hand. The pale moonbeam was the only light in the room, for there was neither lamp nor candle. So by this faint light he opened the book and began to copy the contents.

This little boy lived with his brother who was the church organist. This brother was his musical instructor, but he never allowed the lad to touch the coveted book

boy was no other than John Sebastian Bach, who spent his last years in darkness because of the lack of light when copying from the coveted book. It was a sad ending to a life filled with melody; but the beautiful compositions in the book were loved by the great master to the end of his life.

Johann Sebastian Bach

The time came when Bach played before the King. He was received with great kindness by Frederick the Great who appreciated more than any other the genius of John Sebastian Bach. The King often exclaimed, "Only one Bach, only one Bach!"

DEAR JUNIOR ETUDE:

I have never written to you before because I felt so downhearted, when I thought how long it would take a letter to reach you. We have been taking the ETUDE two years and like the JUNIOR page very much. I am learning piano and violin and hope some day to learn the organ. I have only a few friends out here and they are not very fond of music. I do not live in a pretty country where I could roam about as I liked. I hope some day to go to a country where people love music. Few people here know anything about music except jazz. I have often played in public at our school concerts.

From your friend,
LUCY FRASER (Age 12),
Jenkins House, Apollo Bunder,
Bombay, India.



March Anniversaries

ANNIVERSARIES of the following musicians are celebrated this month (March). Perhaps some of you can honor their days by playing some of their compositions at your March club meetings. You might also look up some interesting details from their biographies. You will notice that two of the world's greatest composers are in this list, Bach and Beethoven, and as this month marks the one hundredth anniversary of Beethoven's death, special programs and events are being held all over the world in his honor.

March third, MAURICE RAVEL was born in France, 1875.

March eighth, HECTOR BERLIOZ died in Paris in 1869.

March tenth, PABLO DE SARASATE was born in Spain, 1844.

March eighteenth, NIKOLAS ANDREJEVITCH RIMSKY-KORSAKOFF was born in Russia, 1844.

March eighteenth, ENRICO CARUSO was born in Naples, 1874.

March twenty-first, JOHN SEBASTIAN BACH was born in Eisenach, Germany, 1685.

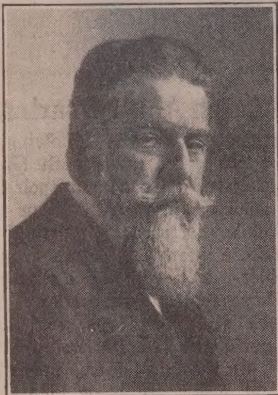
March twenty-sixth, LUDWIG VON BEETHOVEN died in Vienna, 1827.

March twenty-sixth, CLAUD DEBUSSY died in Paris, 1918.

Rise to Greater Heights with THE ETUDE



IT WILL BE INTERESTING to our readers to know that many of the foremost musicians of Europe have read THE ETUDE for years and have been among our warmest ETUDE enthusiasts.



EDOUARDO POLDINI

"I belong, as ever in the past, to the sincere friends of THE ETUDE and it always gives me great pleasure to have the opportunity to receive it. I greatly admire the notable artistic advance which this famous periodical has attained during the excellent leadership of the past few years. THE ETUDE has recently made an astonishing ascent and I gladly send my heartfelt congratulations."

EDOUARDO POLDINI.

MOSZKOWSKI, SCHARWENKA, PUCCHINI, SIR CHARLES VILLIERS STANFORD and others were particularly interested.

EDOUARDO POLDINI, the celebrated composer of "The Dancing Doll," "Marche Mignonne," and many world famous works, sends the following unsolicited letter of appreciation of the new spirit of THE ETUDE.

Vevey, Switzerland,
December 25th, 1926.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—not over one hundred and fifty words. Any "Technical Exercises." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of March. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

A PLEASANT MUSICAL EXPERIENCE (Prize Winner)

When I was ten years old I was to play at my first recital. When it was my turn to play I just walked up the aisle, not looking at any one, keeping my eyes on the stage. I started to tune my violin and then my eyes caught my teacher's husband smiling at me. I started to smile, though I bit my lips twice and tried not to, but could not help it. Afterwards I started to get ready to go home and, to my surprise, people gathered around me, and congratulated me on my playing (I guess it was my smile). I have since played for many who heard me that night. They were all strangers then but now they are valuable friends. All this happened on account of my smile.

SAM L. CASTRONOVA, (Age 14),
(Only street address was given.)

A PLEASANT MUSICAL EXPERIENCE (Prize Winner)

I have never had the opportunity of hearing great musicians; but last year I entered the Music Memory Contest. I found the lives of the composers and the different types of music very interesting. After recognizing the tunes and learning to tell the stories, we made note books representing each composition, with appropriate pictures. I made a perfect grade in the big contest and am now much more interested in my lessons. Classical music over the radio had never appealed to me; but I now listen to it with great pleasure and readily recognize the compositions because I know their history and composer. This contest also taught me to appreciate the character study of the great musicians and the instructive musical items which appear in THE ETUDE each month. Is it not wonderful that great music lovers have made this contest possible. Every junior should take advantage of it.

RUBY NELLE IVEY, (Age 10),
Texas.

A PLEASANT MUSICAL EXPERIENCE (Prize Winner)

The pleasantest musical experience I have ever had was in San Francisco. I was attending a concert given by the famous Russian pianist, Vladimir de Pachmann. During the concert the audience became so enthusiastic that they all crowded around the stage and requested that he play certain pieces. I chose Mendelssohn's "Spring Song." He heard my voice and smiled his approval and sat down to play it as only a master can. That was one of the happiest moments of my life. I never miss a chance now to hear any of the great concert artists.

MARGARET F. MCKEEVER, (Age 12),
New York.

Honorable Mention for December Essays

Grace James, Lois M. Beeder, Blanche Hamilton, Martha Bell Liehart, Margaret Buffin, Grace Gray, Marjorie Blake, Canis Smith, Ruth Robinson, Jackson Smith, Marie Louise Jenkins, Dorothea Wilson, Margaret Marie James, Hildegard Martin, Betty Jones, Alexandra Black, Velma Whiteside, Ray Cummings, Cecelia Johnson, Paul Beckman, Mary Ellen Morey, Anne Cotton.

DEAR JUNIOR ETUDE:

I am an active Girl Scout and do not have much spare time, but I want to start a musical club and would like to have some information about the subject.

From your friend,

HELEN CECELIA FEENEY (Age 11),
1091 18th Ave., S. E., Minneapolis, Minn.
N. B. Perhaps some Junior reader who has been successful in organizing a Junior Music Club or who belongs to a good club will give Helen some information.

Hidden Composers Puzzle

Martha Freeman (Age 12)

Find a composer hidden in each sentence:

1. One vine in the vineyard is longer and bore more fruit.
2. Never dive into deep water unless you can swim.
3. Babe Ruth made himself famous when his home runs.
4. When filling out the questionnaire, be sure the same form as on the other side.
5. Put the peas and lamb chop in oven to warm immediately.
6. Why what on earth is the matter with your hand, Ellen?
7. I never knew what a hard day's chase was until I tried yesterday.

Puzzle Corner

Answer to December puzzle:

1. B-onn
2. A-R-ithmetic
3. Tr-A-viata
4. Bac-H
5. Alha-M-bra
6. Orche-S-tra

Composer—Brahms.

Prize Winners for December Puzzle

Margaret Berge (Age 9), Illinois.
Frances Brooks (Age 13), Georgia.
Miriam Brown (Age 14), Oklahoma.

Honorable Mention for December Puzzle

Hilda Manning, Gertrude Everman, Ruth Nording, Ruth Binning, Margaret McMary, McClosky, Genevieve Brown, Hunter, Lena Gilli, Leona Mendon, Sutcliff, Arabella Stone, John Ruth, Ruth Maybe, Anna Marie Cronos, Castleman, Helen Long, Miriam Brown.

DEAR JUNIOR ETUDE:

While looking over this month's ETUDE I noticed the JUNIOR ETUDE and was so interested I looked over lots of back numbers. Although I have never given a recital myself, I have played in public since I was five years old. There is no Junior Music here, but my mother is going to organize one in the fall.

From your friend,
ELIZABETH CALDWELL

DEAR JUNIOR ETUDE:

One summer my teacher went away to the summer in the pine woods. This was a small town, there was no other teacher whom to take lessons. Near the Fourth of July all her pupils received an invitation to spend a few days with her. There was a fishing and boating. We all returned to our homes as very happy children. Later the same teacher offered a prize to the student who had the three best lessons in succession. I won it. Now she is away again and given us a piece to learn and memorize. She is away, and I am going to try to win the prize she has offered for that.

I like to get all my ETUDES together and read the JUNIOR pages. Although I am old for the contests, I like to work them for myself.

From your friend,
MARIAN V. PETERMAN (Age 11),
Washington.

DEAR JUNIOR ETUDE:

I have been reading your columns for a year and have thought several times to write to you.

I love music, but have very little time to practice as I have to help my father in his business. He is the owner of the local paper in our town. We have no music "setting type," so my mother and I set hand. I also "feed the press" one day a week.

I have a lovely teacher and she thinks I am progressing very well. I have lessons twice a week, and although I walk over a mile, I get there between 8 and 8:00 every lesson morning.

I graduated from the seventh grade May with highest honors, but I won the opponent only by a small fraction.

From your friend,
JUANITA BOSTWICH (Age 12)

Scales must be even

And pearly and smooth,

Without any bumpety-bump

Fingers play clearly

And thumbs coming down

Without any thumpety-thump

Have You Heard these Rare Musical Treats ?

THE ETUDE RADIO HOURS

Musical Instruction on

7:30 P.M.—Eastern Standard Time

WERS, Philadelphia

OTHERS, New York City

7:30 A.M.—Central Standard Time

WCK FOUNDATION, Chicago

Chicago Etude Radio Hour

WIP and WGBS offered three hours of the high character of the well-known Pianist-Composer, Mr. Liszt, and Mr. Frederick Caperoon, and numbers of standard and classical

of note at the piano and Miss [Name] voice delighted the radio fans with enjoyable and instructive radio

will be fully up
preceding programs.

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